NARM Retailing For The '80s

08120

Billboard

Spain EUROPE'S FASTEST GROWING MARKET Spotlight Inside

NEWSPAPER

87th YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

March 27, 1982 • $3 (U.S.)

Lieberman Expands Via Silver Deal

By JOHN SIPPEL

LOS ANGELES—Lieberman Enterprises picked up approximately 250 accounts and a warehouse base here last week in a deal with Lenny Silver, wherein the Buffalo Baron dropped all but a few Buffalo area racked accounts in order to concentrate on retail, indie label distributing and record production.

In its fourth major acquisition since 1976 (see separate story on new NARM president Harold Okinow on page 26), the Minneapolis rack giant, one of the three biggest in the U.S., added approximately 30 racks

(Continued on page 16)

LABELS PRIME BIG GUNS

Spring Splurge Of Hot Acts

By PAUL GREIN

LOS ANGELES—If all the superstar albums that labels peg for the second quarter stay on schedule, the next three months should register a big improvement over the last three, when the biggest name power came from two acts that broke up more than a decade ago—Simon & Garfunkel and the Beatles.

New albums are expected between now and June from a dozen acts which reached the top 10 with their last studio sets: Paul McCartney, Queen, Fleetwood Mac, Supertramp, Rick James, Stevie Wonder, Van Halen, Rush, Kenny Rogers, Kim Carnes, Air Supply and Blondie. Also due in the quarter are solo debuts by such group all-stars as Lionel Richie, Don Henley, Glenn Frey, Glenn Shorrock and Ray Parker.

Other potent sellers expected by mid-year are Juice Newton, the Alan Parsons Project, the Commodores, Elton John, Donna Summer, Kool & the Gang, .38 Special, Willie Nelson, Dionne Warwick, Aretha Franklin, Jethro Tull, Teena Marie and the Gap Band. Also due: the "Annie" soundtrack, the "Dreamgirls" cast album and the Elektra debut of X.

Here's a rundown by combined labels. The label groups are listed according to the total number of albums they have on the current chart:

Warner Bros. (28)—Fleetwood Mac's first studio album since 1979's "Tusk" highlights Warner's second quarter. It's due April 28, along with Donna Summer's second album for Geffen, produced by Grammy-winner Quincy Jones. On April 14 Geffen will issue Elton John's "Jump Up" and "Dreamgirls," while

(Continued on page 20)

Nabisco Phases Out Tape Arm; Rights To Encoa

By IS HOROWITZ

NEW YORK—After sinking a reported $12 million in the venture, Nabisco Brands Inc. is phasing out the General Entertainment Corp., which markets budget and midline cassettes in almost 1,500 supermarkets, mostly in the Southwest.

(Continued on page 14)

NARM Meet Sets Focus On Priorities

By IRV LICHTMAN

NEW YORK—Though the NARM convention this week is not pictured as one in which the overall industry's future is held in the balance, its format is designed to tackle issues that need to be dealt with in short order.

"We've previously focused on issues of education and merchandising," says Joe Cohen, NARM executive vice president," but now we need to focus on the issues of the day that were 'luxuries' before. They are no longer options."

Cohen lists these priorities as 1.

(Continued on page 26)

David Lasley's EMI America debut single, "IF I HAD MY WISH TONIGHT" brings the street to life just as his searing falsetto lights up the night on **MISSIN' TWENTY GRAND,** David's new album. (Advertisement)

-Inside Billboard-

- **POLYGRAM DISTRIBUTION initiates a restricted returns policy on singles Thursday (25). Depending on the type of account, restrictions are either 40% or 30% and operate under a reward-and-penalty system. Page 3.**
- **RETAIL CHAIN OWNERS have firm, if conservative, expansion plans mapped through '82, with the trend toward smaller stores. Page 3.**
- **ABC RADIO'S satellite-delivered network, SuperRadio, may recall the "More Music" formula of WABC-AM New York, if its programming staff and DJ line-up is any guide. Page 3.**
- **BILLBOARD BOWS a new, weekly Retailing department (pages 24-25) this issue, with increased and improved coverage of this segment of the industry. It's one of a number of key editorial changes instituted this week, which are outlined on page 22.**
- **WBMX-FM CHICAGO, once the top black music station in that market, claims to be regaining ground lost to competitors in recent times. Page 51.**
- **CALIFORNIA'S MUSIC PLUS is one of a number of record retailers who've cautiously but successfully expanded into video. Lou Fogelman relates the case history. Page 24.**
- **AMERICAN ACTS are losing their appeal in the German market, label executives there claim, as local rock talent gains popularity. Page 4.**

ZAMFIR exploded in Paris and spread rapidly all over the world. Double Platinum sales for the first two Canadian LPs provide the spark for his North American career. The intriguing and irresistible sound of the Panflute in the hands of a virtuoso like ZAMFIR guarantees radio play and reorders by the score. ZAMFIR: KING OF THE PANFLUTE & THE LONELY SHEPHERD (6313.094). Marketed by Polygram Classics on Mercury Records and Cassettes. (Advertisement)

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DIFFER ON 'BETAMAX BILL'

DeConcini, Mathias Jockey For Position

By BILL HOLLAND

WASHINGTON—There's some new pushing and shoving on Capitol Hill over the Senate "Betamax Bill" and the proposed audio exemption and audio/video royalty amendment—this time by the Senators introducing the bills.

Sen. Dennis DeConcini (D-Ariz.), whose bill would create an exemption for private, noncommercial video home taping from copyright infringement, has made it clear that he would prefer his consumer-oriented legislation passed "as written," that is, with no amendment.

Sen. Charles McC. Mathias (R-Md), however, is the author of the sizeable amendment to extend the exemption for video to private, noncommercial audio home taping and also to create a royalty to video and audio copyright owners that would be paid by blank tape and equipment manufacturers (and passed on in the form of higher prices to the consumer). Mathias thinks it is important for his amendment to be passed as part of the Betamax bill, and his office staff has said that while they know that DeConcini wants his bill considered by itself, Mathias's amendment "has the support of the Senate leadership," as one said. This jockeying will manifest itself in Judiciary Committee markup this spring that will take place after the second round of hearings both here and in Los Angeles during April.

(Continued on page 106)

DYLAN HONORED—Songwriters Hall of Fame chairman Sammy Cahn and Tita Cahn congratulate Bob Dylan upon his induction into the Hall of Fame March 15 in New York (see separate story, page 16).

Video Groups Split Over Roads To Common Goal

By LAURA FOTI

NEW YORK—The rift between the VSDA and the VSRA grows ever wider, in spite of attempts to join the two. The Video Software Dealers Assn., a division of NARM, is starting up dealer meetings around the country to attract members, while officers of the Video Software Retailers Assn. are having discussions with NARDA (National Assn. of Retail Dealers of America) officials about merging the two organizations.

VSDA and VSRA share common goals—they are both against the Mathias Amendment and both for increased communication between studios and video dealers. But their methods and personalities differ markedly.

It is these differences that turned a March 8 meeting of the two groups held in Chicago into a sparring match. The VSDA has issued this statement: "The VSRA invited the VSDA to meet in Chicago. VSDA felt it was in the best interests of the industry to have one group, but after meeting with the leadership of VSRA, VSDA has decided to pursue its own goals independently. We found factual disagreements and a lack of cooperation detrimental to any formal absorption of their group.

"Several of our goals do overlap, but VSDA will let VSRA find a different group to give them national support." VSRA will find their national support through NARDA, according to NARDA executive vice president Jule Steinberg.

Both groups are in the start-up stage, having been formed around

(Continued on page 76)

Chain Expansion Continuing

By JOHN SIPPEL

LOS ANGELES—Though a lagging economy and a dearth of discretionary dollars have made U.S. record/tape/accessories/video chain owners more conservative, new store openings in 1982 continue, with the larget store webs indicating the bigger percentile store expansion.

Jack Eugster, president, the **Musicland Group,** forecasts from "10 to 20 more stores in the calendar year." Like most of his contemporaries, he visualizes the new outlet several hundred square feet smaller on the average. Musicland, presently the U.S. leader at 430 locations nationally, is testing a new interior prototype. Eugster describes it succinctly as "all white and more sectionalized." Three such trial stores already are open.

President Frank Fischer of **National Record Mart/Oasis** anticipates anywhere from two to three to as many as 12 in the next nine months. Fischer sees no enlargement of the chain's present 300-mile perimeter from its Pittsburgh base, with a major thrust of expansion planned for Indiana in the vicinity of Indianapolis and possibly more stores in Kentucky. Fischer favors free-standing locations where the outlet would be contiguous to a re-

(Continued on page 25)

Goody Review For High Court?

U.S. Attorney Wants Government To Appeal Decision

By LEO SACKS

NEW YORK—The Justice Department is likely to ask the United States Supreme Court to review a Federal appellate court ruling that could lead to a retrial of Sam Goody Inc. and vice president Samuel Stolon on counterfeit tape trafficking charges.

U.S. Attorney Edward R. Korman says he will forward a memo this week to U.S. Solicitor General Rex Lee in which he will urge the Government to appeal last week's decision by the U.S. Court of Appeals for the Second Circuit. A three-judge panel ruled Monday (15) that a lower court ruling granting a new trial for the defendants could not be appealed.

Writing the majority opinion, Judge Amalya L. Kearse said the appeals court lacked the "appellate jurisdiction" to overrule the new trial order by Judge Thomas C. Platt of Federal District Court in Brooklyn. The court also refused to issue a writ of mandamus that would have reinstated the jury verdict.

Platt set aside a jury's conviction of Goody and Stolon in July after concluding that the defendants suffered "substantial prejudice" at the month-long trial he presided at last year.

However, Judge Walter R. Mansfield, in an additional opinion, blasted Judge Platt for having "grossly abused his discretion in granting a new trial despite overwhelming evidence of guilt" and urged the Government to take its appeal to the Supreme Court.

"Despite the jury's finding that the appellants are guilty beyond a reasonable doubt of certain charges in the indictment, and despite the absence of any rational grounds for

(Continued on page 10)

Pirated Vidtapes Seized; 10 Film Firms File Suit

NEW YORK—U.S. Marshals seized pirated copies of feature films on videotape from dealers in Chicago and Southern California and four civil suits were filed Monday (15). The actions by 10 motion picture studios against dealers of allegedly pirated tapes point up one of the major problems inherent in this rapidly growing industry: loss of revenues to sales of unauthorized video product.

James Bouras, vice president of the Motion Picture Assn. of America (MPAA), points out that the majority of videotapes seized in raids of this type are masters, used to make copies at the request of video dealers and their customers. The seized copies therefore represent untold numbers of copies of a given title.

In the four most recent cases, U.S. Marshals armed with writs of seizure confiscated copies of "Superman," "Superman II," "Prince Of The City," "Body Heat" and "10."

The suits, filed in Chicago and San Diego federal district courts, name Jim Buckley of Video Barn, Temecula, Calif.; Chuck Mitchell of C&H Audio & Video, Vista, Calif.; Don Johnson of Magic Video, Tinley Park, Ill.; and Robert LeBurken of National Home Entertainment Center of Chicago.

The suits were filed on the basis of undercover shopping by representatives of Warner Home Video. WHV paid for the shopping and filed the suits as an individual member of MPAA, although nine other companies are also named as plaintiffs. They are Columbia Pictures, Embassy Pictures, MGM Film Corp., Paramount Pictures, Twentieth Century-Fox Film Corp., United Artists, Universal Studios, Walt Disney Productions and Lucasfilm Ltd.

The 11 film studios and their home video divisions who are members of MPAA are all involved in

(Continued on page 106)

PolyGram 45 Returns Policy

LOS ANGELES—PolyGram Distribution Inc. institutes a restrictive return policy on singles, effective Thursday (25), the first in several decades that sees accounts to be held to less than 100% returns from major labels.

Under terms of the new policy, "wholesale" accounts are confined to a 40% return, while "retail" accounts are allowed 30%.

PDI reports total singles purchases, less credit, to the accounts twice per year, at the end of June and December. PDI computers will report semi-annually total purchases of 7-inch and 12-inch singles product, less credits and returns percentages.

(Continued on page 99)

WABC Reborn As SuperRadio

By DOUGLAS E. HALL

NEW YORK—WABC-AM New York may shortly be leaving its illustrious music past to become an all-talk station, but its spirit and programming approach seems destined to be reborn on a much larger scale on ABC Radio's SuperRadio satellite-delivered network.

Rick Sklar, program director of WABC during the station's halycon days from 1964 to 1972, has put together a format for the new full-service network that will feature WABC superstars Dan Ingram and Ron Lundy and will draw on the talents of former WABC music director Sonia Jones, former WABC director of creative services Pat Pantonini and former WABC contesting and special projects sparkplug Robert Morrison.

All these elements of WABC's old "More Music" formula were drawn together at a formal announcement Monday (15) on plans for the new network. The format debuts July 1 with a jock lineup that not only includes Ingram and Lundy, but Paul Barsky, who only uses his last name on WBBF-AM Rochester; former jock and "Mork & Mindy" tv star Jay Thomas and former WPGC-AM-FM Washington DJ Bruce Bisson, better known as J.J. Jackson.

Signed as weekenders and expected to remain at their respective stations and duties are Larry Lujack of ABC's WLS-AM-FM Chicago, Dick Purtan of CKLW-AM Windsor, Ontario (Detroit) and Robert W. Morgan of KMPC-AM Los Angeles and the Watermark syndicated shows "The Robert W. Morgan Special of the Week" and "The Robert W. Morgan Record Report." Water-

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Pendergrass Hurt In Crash

NEW YORK—Teddy Pendergrass was listed in critical condition at presstime Thursday (18) following a car accident in Philadelphia earlier in the day that demolished his 1981 Rolls Royce, police said. The singer suffered spinal and neck injuries in the crash and is expected to undergo surgery in the near future, according to a spokesperson for Thomas Jefferson University Hospital in Philadelphia.

The singer and an unidentified female companion were returning from a professional basketball game when the car hit a guardrail, spun around and hit two trees, according to the police. The impact of the collision trapped the couple for nearly an hour before they were rescued by police.

The singer, who is under the care of a team of neurosurgeons, orthapedic surgeons and rehabilitation medicine physicians from the Regional Spinal Cord Injury Center of the Delaware Valley, had a concert scheduled for Friday (19) at the Palace in Louisville, Ky.

U.S. Influence Is Seen Fading In German Mart

By WOLFGANG SPAHR

HAMBURG – Disillusionment with U.S. originated product is now apparently widespread in the West German music industry. Top executives here say that the lack of any interesting new creative trend in American music is compounded by the lack of understanding among that nation's record companies of European promotional and marketing needs.

Product managers talk of the "imperialist attitude" prevalent among U.S. executives, and say that in the future, it will not be enough simply to do business on the end of a transatlantic phone. More serious attention will have to be paid to the West German market if American acts are to regain their dominance. Meanwhile, companies are concentrating with increasing self-confidence on their own national product.

Says Wilfried Jung, EMI managing director for Central Europe: "Americans have been the losers in West Germany over the last year. German bands can sell over 500,000 copies of an album these days, a figure that the American acts can only dream of."

And WEA managing director Siegfried Loch adds: "The days are past when everything coming out of the States would be accepted blindly. The Americans will have to put in more effort, or their material will be pushed further and further into the background by national product.

"Over here, you have to work very hard for anyone to take notice," he warns. Television appearances and tours, for instance, are essential. Without them, American acts have very little chance of breaking.

As an example of how U.S. acts can conquer a market with hard work, Loch cites the case of his own company's Helen Schneider, whose "Schneider With The Kick" album, unreleased in the U.S., took all possible honors in West Germany and is set to become the first by a female singer to go platinum in this market.

Schneider came to Europe from America in 1980, after recording her first WEA album, "Crazy Lady." Since then, says Loch, the progress of her career has been remarkable, with numerous poll awards as top

(Continued on page 92)

'Rockpalast' Is Europe's TV Showcase

By JIM SAMPSON

MUNICH—When Rick James jumps onto the stage of the Grugahalle in Essen, West Germany, on April 3, he'll be facing the biggest live audience a rock artist can get in Europe: 7,200 ticketholders plus about 30 million tv viewers in a dozen countries. It's the 10th "Rockpalast" all-night concert, a semi-annual tradition which has become Europe's biggest tv rock showcase.

This year, the series expands with an open air festival on Aug. 28, from 4 p.m. to midnight, live in many European countries from the Loreley Amphitheater on the Rhine.

Originator of the show is Westdeutscher Rundfunk (WDR) in Cologne, which offers "Rockpalast" to all members of the European Broad-

(Continued on page 92)

Sony Seeks High Court VCR Reversal

NEW YORK—The move for a judicial review of the VCR home taping decision of the U.S. Court of Appeals for the Ninth Circuit received a boost from Sony Corp. of America, which has filed a petition for the Supreme Court to reverse the decision in the "Betamax Case."

The Court of Appeals decision was made last October, and in effect makes videotaping of free off-the-air television broadcasts illegal. The Sony petition points out that videocassette recorders are used primarily for time-shifting, enabling "members of the public to view program which they otherwise would miss."

The home videotaping question goes far beyond the Betamax case, as Universal City Studios has also filed suit against virtually all other companies making or selling VCRs and their advertising agencies. The second suit, filed last November, also seeks an injunction and damages for taping of copyrighted programs carried on cable and pay tv.

Sony, the defendant in the original case, has asked the Supreme Court to hear the case and present a final judgment. Ed Day, attorney for the Electronic Industries Assn. (EIA), believes the Supreme Court will make a decision on whether or not to hear the case by July. Day spoke at a press conference held by the Home Recording Rights Coalition (formerly the Right To Tape Committee) in New York Tuesday (16). The EIA is a member of the HRRC.

The Consumer Electronics Group of the EIA will file a petition in support of the Sony petition in the next couple of weeks. The opposition will also file petitions of their own.

Although the Supreme Court only agrees to hear cases representing less than 4% of all petitions filed. Day is confident the Court will agree to hear the Betamax case. "Neither the issue of fair use nor of contributory infringement have ever been considered," he points out. "I hope they'll find the case of monumental interest."

If the Supreme Court accepts it, Day believes it will deliver a decision between next February and June. "Meanwhile," he says, "the other cases will be going on."

Reasons offered within the Sony petition for the Supreme Court to

(Continued on page 99)

Parker Sues Elvis Coexecutors

By ROSE CLAYTON

MEMPHIS—Col. Tom Parker, who managed the career of the late Elvis Presley for more than 20 years, has filed suit against the successor coexecutors of the Presley estate seeking to dissolve "the joint venture partnership formed between Elvis and The Colonel."

The suit was filed March 12 in District Court in Las Vegas, which it designates as the principal place of business for their joint enterprises.

As the sole surviving partner of the joint venture, Parker is asking the court to confirm his right, power and authority to possess and control the assets of the joint venture enterprises in order to wind up its affairs.

The court is being implored to order interfering persons and entities to cease their activities immediately to allow Parker to liquidate and sell all of the remaining assets of the joint venture and to desist future activities.

The lawsuit claims that "such interference has had an adverse effect upon the value of the assets owned by the Estate and The Colonel" causing the amount of income received by both the estate and Parker to have been "substantially reduced."

Parker is also asking for more than $1.6 million which he says Presley withheld according to terms of their 1976 contract in order to meet "certain financial demands which Elvis faced."

Defendants in the suit are the coexecutors of the Presley estate: Joseph A. Hanks, a local accountant; Priscilla Presley, the singer's former wife; and the National Bank of Commerce of Memphis.

Parker is a defendant in a lawsuit filed by the co-executors in San Francisco charging that he acted as Presley's manager in the state of California without being duly licensed.

The lawsuit against Parker is asking for the recovery of all sums of money Parker received from 1972 because it claims the contracts were signed in California where Parker was not legally licensed to represent Presley.

According to Parker's lawsuit, Las Vegas became the base of operation for their joint ventures when Presley began appearing there at the International Hotel (now known as the Las Vegas Hilton) in 1969. Contracts, including the controversial 1972 recording agreement with

(Continued on page 98)

Executive Turntable

Record Companies

Thompson

Cooper

Doe

Green

WEA Manufacturing promotes seven: **Frank E. Apostolico** to controller and chief financial officer; **Edward J. Hughes** to manager of data processing; **Joseph A. Muldowney** to director of business affairs; **James R. Roe** to director of engineering for audio tape duplicating; **Robert Teitelman** to director of quality control; **Joseph Vayda** to director of research and development; and **John R. Williams** to vice president of customer relations and promotion. All will be located at the company's Olyphant, Pa., headquarters. WEA Manufacturing is the record and tape manufacturing subsidiary of Warner Communications.

Minkler

Teague

Howard Thompson is named director of talent acquisition, East Coast a&r, for Columbia Records. Since 1979, Thompson has been a&r manager at CBS Records U.K. He will be based in New York. . . . **Martin Davis,** chairman of the Island group of companies and managing director of Island Records U.K., has resigned. The London-based executive attributes his move to policy differences with Island founder Chris Blackwell; a successor will be named shortly.

At Atlantic Records, **Perry Cooper** is named as senior director to oversee the artists relations, publicity and television departments; **Simo Doe** is upped to director of national publicity; and **Alison Green** moves to the post of national merchandising manager. All will work from New York. Cooper was most recently in charge of artist relations and tv for the label: Doe was associate director of national publicity and director of special markets publicity; and Green was head of merchandising production and in charge of that department's liaison with Atlantic/WEA field reps.

Network Records adds **Jason Minkler** as West Coast promotion and marketing director and **Tommy Teague** as his East Coast counterpart. Minkler will be based in Los Angeles at the headquarters of the Elektra/Asylum-distributed label, white Teague will work from Atlanta. Minkler was director of national promotion for RSO Records. Teague served RSO also most recently as its local promotion manager in Nashville. . . . There have been three promotions and one addition in the Elektra/Asylum/Nonesuch Records' business affairs office. **Tina Nielsen-Murray, Marsha Necheles** and **Karen Rossman** all move up from secretarial posts: Nielsen-Murray to copyright administrator, Necheles and Rossman to administrative assistants. **Bonny Chartrand** comes aboard as business affairs secretary. All will be based in Los Angeles. . . . **Teroye Sturgis** has been appointed to head Roperry Records' dance music promotion department. The label is located in New York.

Marketing

In a corporate reorganization at Moby Dick Records, San Francisco, **Bill Motley** has been upped from president to chairman of the board, while vice president **Wil Smith** succeeds him. Sales manager **Dick Boniuto** is elevated to vice president of sales.

Publishing

Bob Kirsch is named professional manager of the Welk Music Group's Nashville division. He comes to Welk from the post of general manager of Warner Bros. Records' country division. . . . **Deirdre O'Hara** becomes professional manager, East Coast, for CBS Songs. She has been general and professional manager at Love-Zager Productions/Sumac Music since 1978.

O'Hara

Related Fields

In a restructuring of the CBS Theatrical Films Group, **Michael Levy** leaves his post as president; **William Self,** currently vice president of programs and motion pictures for television and mini-series, CBS Entertainment, succeeds Levy; and **B. Donald Grant** is named senior vice president of entertainment, CBS Broadcast Group. Grant will continue as president of CBS Entertainment. Both Self and Grant will work from Los Angeles. . . . **Thomas B. McGrath** is named vice president of Columbia Pictures Pay Cable and Home Entertainment Group and will be headquartered in Burbank. He was formerly director of special projects.

Ernie Smith is promoted to executive vice president of the Jim Halsey Co., Tulsa. . . . **Jon Pennella,** formerly head of a&r administration for PolyGram, West, is appointed general manager of Davlen Sound Studios, Universal City, Calif. . . . **Chris Ware** joins the Dallas office of Studer Revox America as head and sales engineer. His sales and service territory will embrace Texas, New Mexico, Oklahoma, Arkansas and Louisiana. Ware was formerly in broadcast engineering in Dallas. . . . At Loranger Entertainment, Warren, Pa., **Charles Burley Edwards** becomes director of marketing services. He was an account executive of T.D.F., Ltd., Toronto. . . . **Dan Enders,** owner and manager of Spirit Productions, Bismarck, N.D., is appointed to the Good Music Agency, Excelsior, Minn., as administrative assistant to the agency's president.

Billboard (ISSN 0006-2510) Vol. 94 No. 12 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. $125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. **Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.**

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Produced by Third World. Supervised by Michael "Ibo" Cooper. "Try Jah Love" and "You're Playing Us Too Close" produced and arranged by Stevie Wonder. Stevie Wonder appears courtesy of Motown Record Corp.

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Fonda Puts RCA In Videodisk 'Workout'

By SAM SUTHERLAND

LOS ANGELES – The home video market gets its first original program showcasing a major box-office star via a forthcoming 90-minute videocassette and CED videodisk featuring Jane Fonda.

The added twist: Fonda's project, co-ventured through RCA's SelectaVision programming division and Stuart Karl's KVC, Inc., isn't a theatrical property, but rather a physical fitness course titled "Jane Fonda's Workout," also the heading for the actress' best-selling exercise book for Simon & Schuster.

As unveiled during a press conference here Wednesday (17), the two-part program features the Oscar-winner in her alter ego as instructor and proprietor of her own exercise courses, fronting a class covering a complete workout. Included are a 34-minute beginners class and a 55-minute class aimed at advanced students.

Plans call for the Newport Beach, Calif.-based KVC to market cassette product in April, with the SelectaVision disk to follow in July. The cassette will be retailed at $59.50, while RCA's disk version is expected to sell from $20 to $25.

As such, "Jane Fonda's Workout" follows on the heels of the proliferating field of exercise audio product, now responsible for multiple chart numbers for existing rival LPs as well as evidence of major label interest in the area. Yet, say RCA executives, the Fonda package actually predates the current boom in exercise LPs.

"About a year ago, Stu Karl of KVC asked Jane if she would translate the workouts at her studio into a video package," explains Richard Klinger, west coast director of programming for SelectaVision. "The book hadn't been published yet, although it was in the works."

Adds Seth Willenson, division vice president of programming and business affairs, "In that respect, we started looking into this before exercise records had made a substantial impact in the market. But the success of recordings tied to physical fitness certainly confirmed our interest and confidence in this area."

Both RCA and KVC contend that the nature of the program makes it a natural for prerecorded software, with its intended use as part of a regular exercise regiment positioning it preferably for retail sale, rather than rental, in its cassette format.

Will Fonda's video workout signal an exercise boom similar to that seen for sound recordings? Notes Will-

(Continued on page 99)

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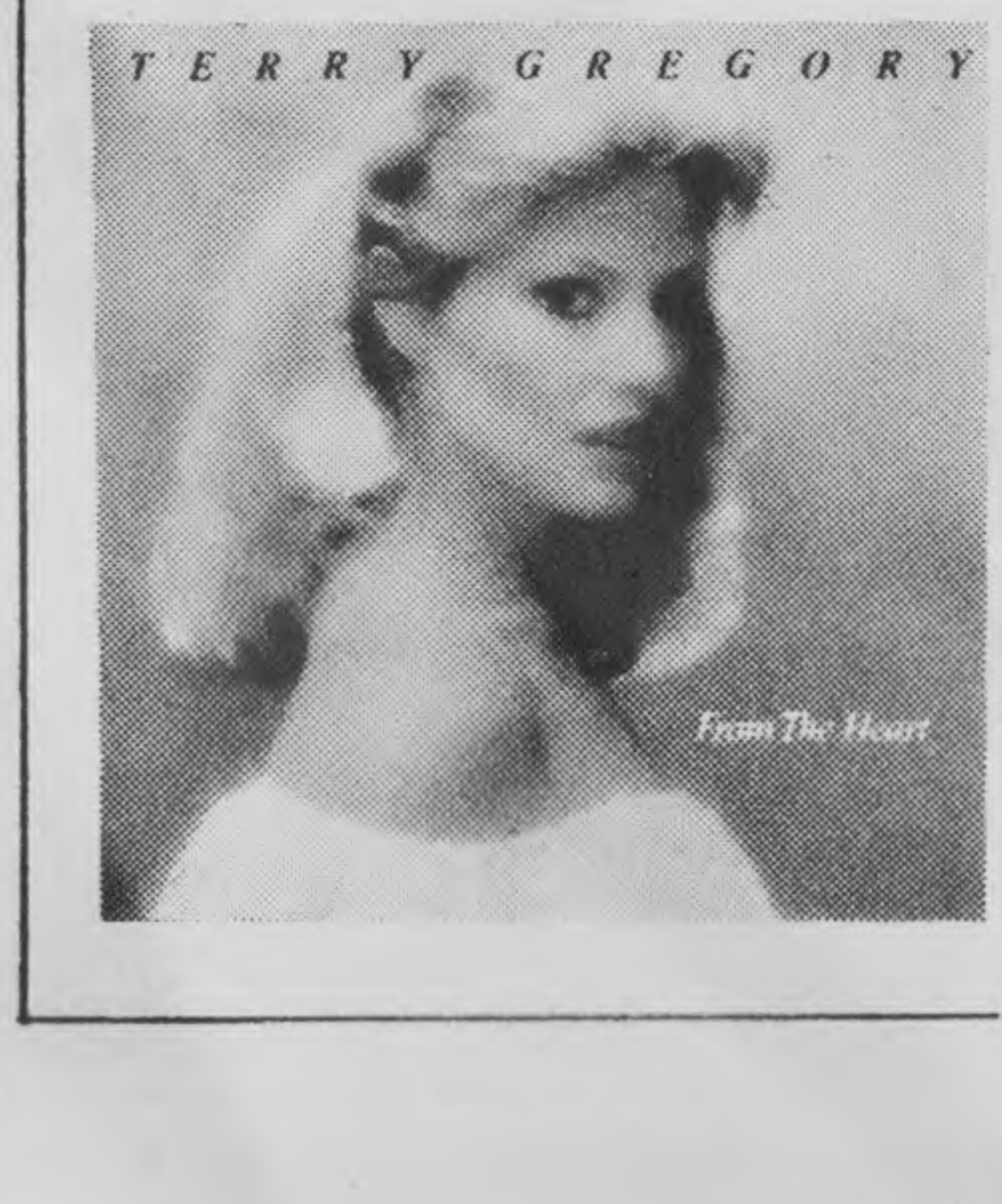

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Flicker Joins RCA Stable

By ED HARRISON

LOS ANGELES—Flicker Records, the label launched by producer Mike Flicker in Canada a year ago, will be an RCA associated label covering all territories with the exception of Canada, where it is distributed by A&M.

The first act is Canadian group Trooper, with an album titled "Money Talks" slated for April 1 release. RCA will supply promotion, marketing and all other support functions.

For Flicker, co-partnered in the label with personal manager Trudy Green (Randy Meisner, Stephen Bishop, Silver Condor, Marcy Levy), a label venture is not new. In the mid '70s he helped launch Mushroom Records in Canada, later expanding to the U.S. with Heart as its biggest success.

Flicker is currently producing Randy Meisner and a new group called the Clocks, and is about to start on Nantucket.

Chartbeat

'Chariots' Race To Oscars; Geils: Two Hits In Top 10

By PAUL GREIN

LOS ANGELES – **Vangelis'** "Chariots Of Fire" (Polydor) sets a pair of chart records as it heads into the final week before the 54th annual Academy Awards, where it's the front runner (no pun intended) to win the Oscar for best score.

On the album chart, "Chariots" jumps two points to number four, becoming the first soundtrack to crack the top five since **Neil Diamond's** "The Jazz Singer" (Capitol) wound up a 10 week stay in the top five a year ago this week. In the intervening 12 months, only one other soundtrack dented the top 10—"Endless Love" (Mercury).

On the Hot 100, "Chariots" leaps six points to number eight, becoming the third instrumental to crack the top 10 in less than five months, following **Mike Post's** "Theme From 'Hill Street Blues' " (Elektra) and **the Royal Philharmonic Orchestra's** "Hooked On Classics" (RCA).

By comparison, no instrumentals made the top 10 in the previous two years, since **Herb Alpert's** No. 1 "Rise" (A&M) in November, 1979. The highest any instrumental hit climbed in 1980 was number 18—the peak reached by both **Chuck Mangione's** "Give It All You Got" (A&M) and **Meco's** "Empire Strikes Back" medley (RSO).

That makes 1980 one of only three years in the rock era when instrumentals were shut out of the top 10. The other years were 1967, when the highest-charting instrumental was **"Cannonball" Adderley's** "Mercy, Mercy, Mercy" (#11) and 1970, when the top instrumental was **the Assembled Multitude's** "Overture From 'Tommy' " (#16).

Prospects for instrumentals have been healthier in recent years. In '79, besides "Rise," there was **Frank Mills'** "Music Box Dancer" (#3); in '78, there was **Chuck Mangione's** "Feels So Good" (#4).

And two instrumentals reached No. 1 in each of the previous four years: in '77, **Bill Conti's** "Gonna Fly Now" (United Artists) and **Meco's** "Star Wars Theme" (Millennium); in '76, **Rhythm Heritage's** "Theme From 'S.W.A.T.' " (ABC) and **Walter Murphy & the Big Apple Band's** "A Fifth Of Beethoven" (Private Stock); in '75, **AWB's** "Pick Up The Pieces" (Atlantic) and **Van McCoy's** "The Hustle" (Avco); and in '74, **Love Unlimited Orchestra's** "Love's Theme" (20th Century) and **MFSB's** "TSOP" (PIR/CBS).

Adding credence to the instrumental comeback are two other instrumentals now closing in on the top 40. **Mike Post's** "Theme From 'Magnum P.I.' " (Elektra) jumps to number 41; **Meco's** "Pop Goes The Movies" (Arista) moves up to 43. Further down on the chart, **Larry Carlton's** "Sleepwalk" (Warner) holds at 89.

In addition to these hits, there are several other records that aren't instrumental, but should be. You can make your own list!

★ ★ ★

Twice As Nice: **The J. Geils Band's** "Freeze-Frame" (EMI America) jumps eight points to number 10 as the band's former No. 1 "Centerfold" dips four points to number seven. That makes Geils the first act to have two singles in the top 10 simultaneously since **John Lennon** (Geffen) did it in February, 1981 with "Starting Over" and "Woman."

Only a select group of superstars

(Continued on page 16)

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Tape Up, Disks Down, Says BPI

By PETER JONES

LONDON—Statistics just assembled by British Phonographic Industry which cover production and trade deliveries for 1981 show prerecorded cassettes up 15% in units on the previous year, LPs down by 5% and singles dipping by just 1%.

In monetary terms, deliveries to the trade totalled roughly $470 million, an increase of 4% over the year before. But BPI points out that inflation was running in Britain at 12% over the year so, realistically, there was a drop in the real value.

And even in the prerecorded cassette marketplace area, the one real cause for industry optimism, BPI director general John Deacon draws attention to the comparatively new development of twin-deck recorders which allow home taping from prerecorded to blank cassette.

"Though album unit losses over the past year have been compensated to an extent by the increase of a similar proportion in the cassette market, growth in this promising area will soon be arrested if hardware manufacturers continue with their cynical advertising of tape-to-tape copiers."

However, the good news is given due weight by BPI. Says Deacon: "Cassette deliveries reached a record level during the October-December quarter, when 11 million units went

(Continued on page 92)

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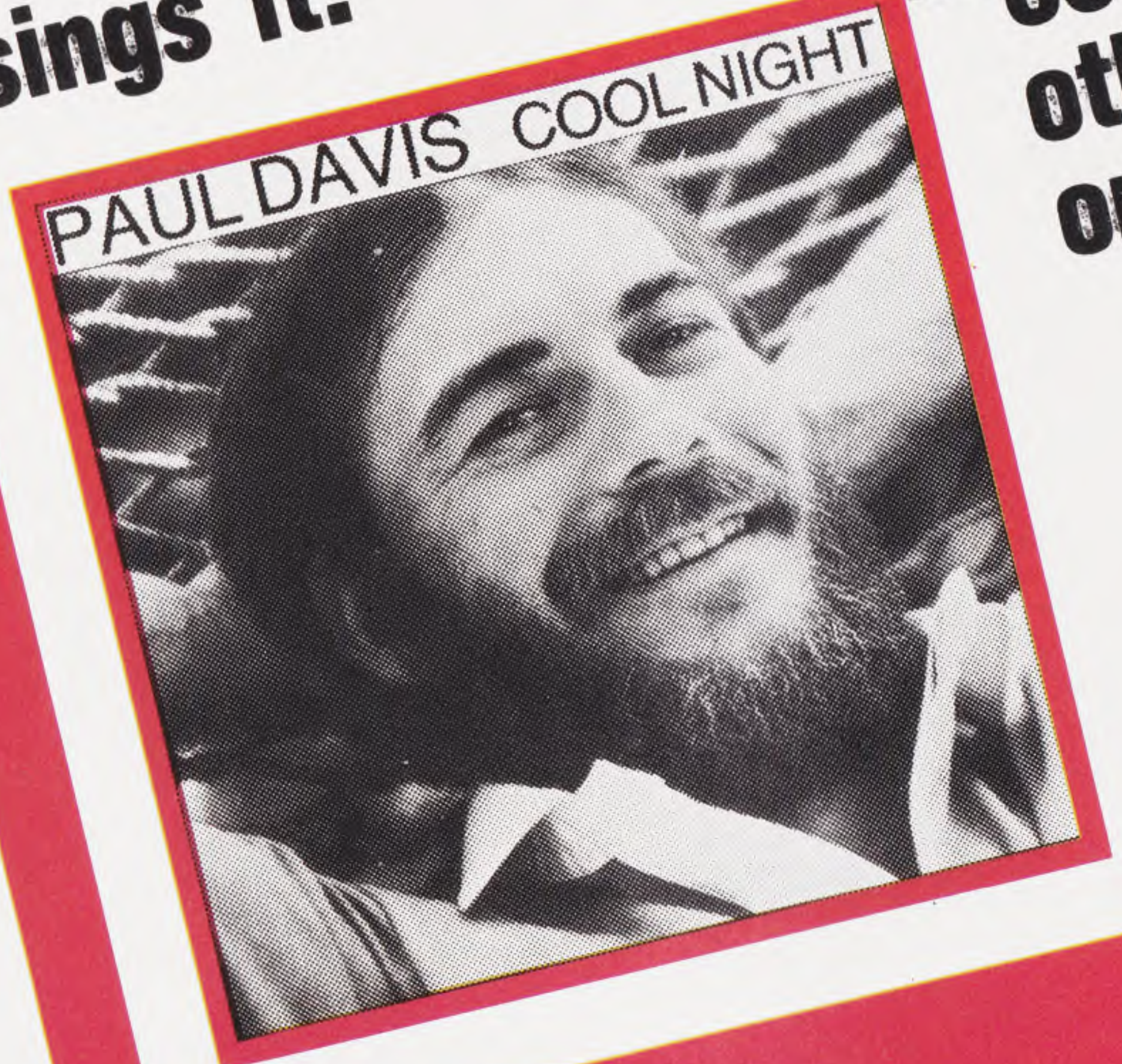

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*Immediately following the Academy Awards presentation on the West Coast.

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As of closing, March 18, 1982

Annual High	Annual Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	9/16	Altec Corporation	—	4	¾	¾	¾	Unch.
34½	26¾	ABC	5	1679	30	20	30	+ ¾
35⅝	25¾	American Can	7	190	27	26¾	27	+ ⅜
5	4	Automatic Radio	3	127	5	4¾	4⅞	Unch.
47½	36⅜	CBS	5	1264	37½	36½	37½	+ ¾
65¾	41⅝	Columbia Pictures	13	1080	65⅛	64⅞	65	Unch.
7¼	5	Craig Corporation	16	44	5¼	5⅛	5¼	+ ⅛
54	47	Disney, Walt	14	1835	51¾	50½	51½	+ 1½
4	2½	Electrosound Group	11	—	—	—	2½	Unch.
6⅞	3⅝	Filmways, Inc.	—	580	5⅛	4⅞	4⅞	+ ½
17	14	Gulf + Western	4	267	15¼	15⅛	15⅛	Unch.
15½	10¼	Handleman	5	19	10⅞	10⅝	10⅝	—¼
6¼	3⅛	Integrity Entertainment	4	79	4¾	4⅛	4½	+ ½
7	5½	K-Tel	3	1	5¾	5¾	6¾	Unch.
59	40	Matsushita Electronics	9	12	42¼	41½	42¼	+ 2⅛
49	38	MCA	12	711	48½	47⅜	47⅜	+ ¾
56⅝	49⅜	3M	8	1425	50⅞	50	50⅞	+ 1
58⅜	49	Motorola	9	706	55¼	54½	55⅛	+ ⅞
39¼	30	North American Phillips	4	48	32⅛	31⅛	32⅛	+ 1¼
9⅞	6¾	Orrox Corporation	—	51	7⅜	7¼	7⅜	— ⅛
16⅜	11⅝	Pioneer Electronics	10	—	—	—	12¼	Unch.
21⅝	16¼	RCA	—	7087	22⅛	20½	21⅝	+ 1¼
18	12	Sony	9	6470	12¾	12⅜	92¾	+ ½
28⅝	22¾	Storer Broadcasting	12	100	25¼	24¾	25¼	+ ½
3¾	2⅜	Superscope	—	23	2⅞	2⅞	2⅞	+ ⅛
33⅜	27¼	Taft Broadcasting	7	12	29	28¾	28¾	Unch.
63¼	50¼	Warner Communications	15	3458	56¼	54½	56¼	+ 2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	½	1½	Koss Corp.	650	5	5¼
Certron Corp.	130	1 3/16	⅞	Kustom Elec.	—	1	1¼
Data Packaging	100	5¼	5¾	Recoton	—	2⅞	3¼
First Artists Productions	—	5¾	6	Reeves Comm.	362	28¾	29¼
Josephon Int'l	320	6⅞	7¼	Schwartz Brothers	—	1¾	2½

K-tel Firms Candlelight Deal

NEW YORK—K-tel International has formally announced the acquisition of Candlelight Direct Marketing Services Inc. (Billboard, Sept. 5, 1981). The terms of the acquisition were not disclosed.

According to Mickey Elfenbein, executive vice president of K-tel, key management personnel at Candlelight have agreed to remain with the company, which specializes in the sale of recordings via tv, print and direct mail marketing.

"K-tel considers the direct response mail order business to be a growth area for the 1980s," says Elfenbein, "and management believes that the creation and administration of future Candlelight music product will integrate closely with K-tel's own established expertise. The acquisition is consistent with K-tel's desire to expand in the entertainment business."

K-tel merchandises recordings through major retail outlets in 31 countries, in addition to holdings in oil and gas exploration and real estate development. It's listed on the American and Toronto stock exchanges.

NARM Has That Personal Touch
Regular Members Seek Solutions To Own Problems

By JOHN SIPPEL

LOS ANGELES—Personal business will again be high on the agendas of NARM convention registrants.

"We want to share thoughts with our suppliers running the gamut from pricing and costs to policy and distribution issues," Fred Traub, vice president, software merchandising, Musicland Group, says. "We're not out to beat anybody's head for price. We can learn mutually. We learn a lot out in the field from our stores.

"For example, we are concerned that the midline area is adequately supported. And we are strong advocates of UPC coding on all product. It will soon be a part of our perpetual inventory system," adds the buying chief of the world's largest 430-store chain.

"Why is the record business in the doldrums? I see figures regularly from my son Ira's stores. Is our consumer really buying video games instead of records? At our Circuses, we're taking big dollars weekly. The arcades are doing well," observes Amos Heilicher, founder of the family rack empire now a major part of Pickwick International.

Adds Heilicher, "Record manufacturers should forget corporate and get back into the record business. They need to gamble on some promising new groups. What happened to ad allowances? Johnny Kaplan (executive vice president of Handleman) has a good idea. Right now you probably have to get $8.28 for catalog listed at $8.98. That's no bargain for the consumer. Kaplan suggests a six selection album for $5.98 instead of the $8.98 for 10 numbers. Four of those 10 numbers probably are no good anyway. I am going to NARM to see if there are any signs of life. Vendors in the industry can either make or break the future."

"We have to make sure we maintain a reasonable profit margin," suggests Brad Oseroff, founder of Mobile One-Stop, the largest chain of one-stops in the U.S., serving primarily juke operators. "If the suppliers want us to serve an area which they don't want to service, we want to convince them of the importance of our area. We have a lot of attorneys, accountants and MBAs who never have been on the street. We need extra assistance to continue this important work."

"I'm going to NARM with the singular purpose of trying to dissuade other labels from the RCA concept of ordering certain inventory only every three to four months," Jon Schulman, president of Laury's, a Chicago retail chain, proffers.

"I can't buy in August, get shipped in December and expect to fulfill the important holiday business. Another thing; suppose I have one RCA Red Seal title in stock that is in that program and I sell it to a good customer. He takes it home, and finds it's defective. Can I tell him he must wait two to four months for the replacement? RCA must come up with an alternative so I can order these important titles at anytime. But I understand the need for economies. Maybe I have to pay a premium for such goods."

"I want to get some sun and I also want to sign more acts for my production firm," Lenny Silver, who wears indie distrib, one-stop, retailer and producer hats simultaneously, affirms. "I also want to convince my manufacturers to get back into promotion like it used to be. As a producer, I'll be hustling a new single by the Majestic Swing Orchestra on my new Swing label, Hooked-On Big Bands."

"My four regional men, Bill Rees, Danny Denino, Verna Benke and Larry Hodgson, and myself will be taking Thursday and Friday to see some manufacturers, but we also hope to see as many different area retail stores as possible," Larry Mundorf, vice president, operations, Stark Record Service, explains. "We hope to convince more labels to support our corporate, regional and local activities as started in 1981 to help break new acts."

"My manufacturers must get to

(Continued on page 106)

'This Is Soul' Tour Underway

NEW YORK—"This Is Soul '82," a concert package featuring Wilson Pickett, Eddie Floyd, Carla Thomas and Sam Moore with the Same and Dave Revue, is underway in Europe.

John Abbey, publisher of Blues & Soul magazine, and Victor O'Gilvie, manager of such artists as Taj Mahal and Ray Barretto, organized the tour, which stops in Finland (Helsinki), Sweden (Stockholm, Umea and Lund), Norway (Oslo), Austria (Vienna), Italy (Rome and Cagliari), Portugal (Lisbon), Spain (Barcelona), France (Paris), Holland (Utrecht), and England (Birmingham and London, where the tour ends April 15). Dates in Morocco and Germany are pending, according to Abbey.

Pickett's band will also back Thomas, while the Sam and Dave Revue will accompany Floyd. Abbey says the artists will tape at least four television shows during the tour and that the performances will be taped for a possible LP.

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ANTHOLOGY WILL FOLLOW

Doobie Bros. Split; Solo Careers Blamed

By ED HARRISON

LOS ANGELES—After 12 years, 11 albums and numerous personnel changes, the Doobie Brothers have disbanded.

Conflicting solo careers by keyboardist/vocalist Michael McDonald and guitarist/vocalist Patrick Simmons were the prime reason for the demise of the Doobie Brothers as a unit, according to manager Bruce Cohn.

Simmons, who actually departed the group a short time ago, is signed as a solo artist to Elektra/Asylum, while McDonald is preparing a solo LP for Warner Bros.

A Doobie Brothers tour that was expected to begin in August has been cancelled, although Cohn says that a "farewell tour" is a possibility at a later time. Cohn also hints that a reunion of original members Tom Johnston and Simmons is being tossed around.

Formed in 1970 in the Bay Area by Tom Johnston, Patrick Simmons, John Hartman and Dave Shogren, the Doobie Brothers sold a reported 40 million records culminating in 1979 with record of the year and song of the year Grammy Awards for "What A Fool Believes."

Throughout their career, there were personnel changes. The departure of writer/lead vocalist Tom Johnston and the recruitment of Jeff Baxter and Michael McDonald in the mid '70s proved to be a turning point for the band. The addition of McDonald spurred the group to new sales plateaus while at the same time their music shifted from a hard rock sound to a more mainstream pop base that resulted in triple platinum sales for "Minute By Minute."

Manager Cohn says that a Doobie Brothers anthology will be released, hopefully simultaneously with a video that will encompass the history of the group, relying on vintage footage from their early days.

The Doobie Brothers catalog, all on Warner Bros., includes "The Doobie Brothers," "Toulouse Street," "The Captain & Me," "What Were Once Vices Are Now Habits," "Stampede," "Livin' On The Fault Line," "Takin' It To The Streets," "Minute By Minute," "Best Of The Doobie Brothers," "One Step Closer" and another "Best Of" collection.

MCA Names Two Salesmen Of Year

LOS ANGELES—Bill Bager of the Detroit branch and Frank Hart of the Charlotte branch were honored as salesmen of the year at MCA Distributing's 1982 national meeting in Houston recently. The Atlanta branch was also named branch of the year.

Billboard photo by Jeffrey Mayer

GIBB GATHERING—Bee Gees Maurice, left, and Robin Gibb visit younger brother Andy, center, during a recent taping of "Solid Gold" in Los Angeles. Andy hosts the syndicated show with Marilyn McCoo.

Ex-Employee Sues PolyGram

By JEAN WILLIAMS

LOS ANGELES—PolyGram Corp., PolyGram Records and a number of company executives have been hit with a $1 million sexual harassment suit by a former employee.

The suit, filed by Brenda Evans-Malone, a former label administrative assistant, in U.S. District Court in New York Wednesday (17), also lists as co-defendants Guenter Hensler, president; William Haywood, senior vice president of black music marketing; Tommy Young a.k.a. Tommy Jones, vice president of black music field promotion; and Barbara McHam, vice president of employee relations.

Evans-Malone, who worked under the direct supervision of Young, who, in turn, reports to Haywood, charges in the suit that between January and October, 1981—her tenure with the company—Young repeatedly subjected her to conduct of an offensive sexual nature and to sexual advances during working hours. The suit details lewd verbal and specific sexual advances by defendant Young.

Evans-Malone alleges that on several occasions plaintiff complained to Haywood about Young's behavior. According to the suit, Haywood's response was "just that that's how Young was and that plaintiff should try to understand him."

The action further claims Evans-Malone, who is black, complained to Jeanna Beva, then PolyGram Records' director of personnel, about Young's harassment of her and requested a transfer. Bova indicated, the suit charges, that she was unable to help plaintiff, although when a white female employee complained of sexual harassment by Young and requested a transfer, it was granted.

Haywood terminated the plaintiff Oct. 30, the action says, adding that as a result of Young's action, Evans-Malone has suffered great mental anguish, humiliation and embarrassment, incurred medical bills and lost her employment. She seeks to enjoin defendants from further sexual harassment and reinstatement to her former position plus back pay, in addition to back pay for a promotion she said was denied her.

Disks Seized By FBI In Florida Raid

NEW YORK—Over 100,00 allegedly bootlegged albums and singles, along with manufacturing equipment, were confiscated March 12 following a raid on a warehouse in Stuart, Fla. FBI agents and deputies of the Martin County Sheriff's office, along with RIAA representatives, estimated the value of the seizure at $20 million.

The search of the warehouse at 550 Harper Street in Stuart was authorized by U.S. Magistrate J. Michael Brennan of the U.S. District Court for the Southern District of Florida in Ft. Pierce. Bootleg albums and singles by such artists as Elvis Presley, Bruce Springsteen and the Beatles were discovered, along with 4,000 metal record stampers, record labels, photographic negatives, record jackets and other materials used to manufacture the product.

Authorities raided the site after searching the homes of Richard Minor, who allegedly rented the stor-

(Continued on page 99)

Korman Seeks Gov't Review

• *Continued from page 3*

upsetting the jury's findings," the defendants have been given "another bite at the cherry," Judge Mansfield wrote in a seven-page opinion. "In my view, it is fundamentally unjust to deny appealability simply because the district court granted a new trial rather than dismiss the indictment."

Judge Mansfield also scored the trial judge for concluding that the defendants were entitled to a new trial because the jury's deliberations might have been "tainted" by various conditions, including what he termed the Government's attempt to conceal "false statements" by an FBI agent and the risk that the jury was influenced by unproven racketeering charges.

"None of these reasons withstands analysis," Judge Mansfield wrote. "The alleged RICO spillover clearly did not hurt the defendants, for the jury acquitted Stolon, the only defendant remaining in the RICO count, after the court dismissed the count against Goody."

Regarding the alleged failure of the Government to correct the testimony of FBI agent Richard Ferri in a timely fashion, the judge said, "There is **no** way in which the defendants could have been prejudiced by this testimony, as was confirmed by their decision not to recall Ferri before the jury after being offered the opportunity to do so by the trial judge."

Finally, Mansfield disputed the possible "cumulative adverse effect" of the unproven charges in the indictment on the jury. "Each count in the indictment referred to a discrete transaction, and the jury was properly charged to consider each count separately."

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'Eyes' Takes Dual NMPA Honors

'Lady' And 'How Great Thou Art' Are Repeat Winners

By IRV LICHTMAN

NEW YORK – "Bette Davis Eyes" is the second song in the three-year history of the National Music Publishers' Assn. Song Awards to earn both song of the year and pop song of the year in the same year.

"Bette Davis Eyes," penned by Jackie DeShannon and Donna Weiss (Plain & Simple Music/Donna Weiss Music), matches the showing of "You Needed Me" in 1979 (as song of the year that year it tied with "The Gambler").

The 1981 awards were presented here Tuesday (16) in the ballroom of the Hotel Pierre, with some 300 in attendance.

Two songs this year were repeat winners. Lionel Richie's "Lady" (Brockman Music) won in the easy listening category, after being named the top pop song in 1980, while "How Great Thou Art" (Classic Music) earned its second consecutive award in the gospel category.

In other slots, Dolly Parton's "9 To 5" (Velvet Apple Music/Fox Fanfare Music) won as country song; the rhythm & blues winner was "Just The Two Of Us" (written by Bill Withers, William Salter and Ralph McDonald and published by Antisia Music); the Latin winner was "De Nina A Mujer," penned by Tony Renis, Julio Iglesias, Ramon Arcusa and Carlos Enterria and published by Sunny Pops Songs, April Music Holland B.V. and Tony Renis Music.

The movie song of the year was "Arthur's Theme (Best That You Can Do)," written by Peter Allen, Burt Bacharach, Christopher Cross and Carole Bayer Sager and jointly published by Irving Music, Woolnough Music, Unichappel Music, Begonia Melodies, New Hidden Valley Music, WB Music and Pop 'N' Roll Music.

In the Broadway show area, the winner was "Any Dream Will Do" from "Joseph & The Amazing Technicolor Dream Coat," written by Andrew Lloyd Webber and Tim Rice and published by Novello Music Ltd.

The awards presenters included Carol Channing, Maureen McGovern, Cy Coleman, Pam Green, Charles Strouse, Lana Cantrell, Al Berman, Tito Puente, Stanley Mills, Marvin Hamlisch and Evelyn King.

Herbert Rickman, special assistant to Mayor Koch, brought greetings from City Hall. Leonard Feist, president of NMPA, and Sammy Cahn served as joint MCs.

Billboard photo by Chuck Pulin

MY GIRL—Lionel Richie gives Jennifer Holiday, Broadway's newest "Dreamgirl", a congratulatory hug for her performance in the hit musical.

Nabisco Cassette Rights To Attenberg

• *Continued from page 1*

Sam Attenberg, who developed the concept and brought it to Nabisco in 1978, has been granted the rights to purchase "certain" of the GEC assets and is putting together a successor company which, he predicts, will be back into supermarkets, drug and other non-traditional outlets before May 31, the end date of Nabisco's wind-down of GEC.

Attenberg says that he and other GEC investors were bought out by Nabisco on March 2, a move that had been anticipated for some months (Billboard, Feb. 20). His new company is Encoa Corp. and is headquartered in Providence, R.I., the location of Sine Qua Non Productions, another Attenberg property. He claims a number of "well known" industry figures among initial investors.

GEC had license agreements with Capitol, CBS, Arista, MCA and Disney, among others, and in most cases secured rights to the product one year or more after original release. Only Disney supplied current material.

These labels and others are now being negotiated with for product access, says Attenberg, who notes that classical repertoire accounted for a relatively large proportion of total GEC sales. Eight percent of display space was devoted to classics and generated 12% of gross, he says.

Attenberg says he has first refusal rights on all cassettes remaining unsold by GEC on May 31. Those he doesn't pick up will not be dumped to the cut-out market, but destroyed in accordance with licensor contracts.

Display racks used by GEC and to be continued in use by Encoa were originally designed for the display of books, but modified for cassette use. Single tower units, occupying 23 square inches of floor space hold 250 cassettes. A double tower, with twice that capacity is used for larger locations.

Under the basic plan, host stores receive 30% of gross revenues, with all delivery and service the responsibility of GEC. Sales are said to average 30 to 100 units per store per week.

The over-size packages holding the cassettes are designed for pilfer resistant self-service. Product sells for $3.99 to $5.99.

Nabisco's decision to drop out of music merchandising is understood to have been sped by the contractual obligation to invest another $12 million in GEC by last December to retain its equity. This was no longer thought desirable in view of the failure by GEC to reach its target goal of $150 million in gross sales in three years, as well as recent mergers which reinforced traditional directions for the company.

Nabisco merged with Standard Brands last June and with Life Savers in August, elevating its annual sales prospects to about $6.5 billion, as compared to the company's $2 billion gross when it launched GEC in 1978.

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ROLLING ALONG—MCA Record executives got in the spirit for the release of Point Blank's new "On A Roll" LP. Roller skating down the MCA corridors are from left, Sam Passamano, Mark Hodes, Lorine Mendell, Al Bergamo, Joan Bullard, Sandy Lifson, Vince Cosgrave and Bob Siner.

Arlen Receives Mercer Award

NEW YORK—Harold Arlen was honored with the Johnny Mercer Award Monday (15) at the 1982 Songwriters Hall of Fame awards dinner at the New York Hilton.

Arlen was cited after Dinah Shore sang a medley of his songs in a musical salute that capped off an evening of various awards and inductions into the Hall of Fame.

Shore herself was presented with a Lifetime Achievement Award, and Jake Holmes was honored with the inauguration of a new Advertising Music Award. This award, recognizing outstanding achievement in musical jingles, was presented by Richie Havens.

Inducted into the Hall of Fame were Bob Dylan, Paul Simon, Gordon Jenkins, Meredith Willson, Harold Rome, Jerry Herman and posthumously, Al Stillman, Rube Bloom and Jerry Ross. All but Simon and ailing Jenkins were on hand to pick up their trophies.

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Chartbeat

• Continued from page 6

have managed to have two singles in the top 10 simultaneously since **the Beatles** (Apple) did it for the last time in November, 1969 with "Come Together" and "Something." The list is topped by **the Bee Gees,** who had three singles in the top 10 in February, 1978 with "How Deep Is Your Love," "Stayin' Alive" and "Night Fever."

Donna Summer (Casablanca) had two of the top three singles twice in 1979, with "Bad Girls" and "Hot Stuff" in July and "Dim All The Lights" and "No More Tears" in November.

Linda Ronstadt (Asylum) had two singles in the top 10 in December, 1977 with "Blue Bayou" and "It's So Easy," as did **Olivia Newton-John** (RSO) in September, 1978 with "Hopelessly Devoted To You" and "Summer Nights," **the Commodores** (Motown) in October, 1979 with "Sail On" and "Still," **Diana Ross** (Motown) in November, 1980 with "Upside Down" and "I'm Coming Out," and **Barbra Streisand** (Columbia) in December, 1980 with "Woman In Love" and "Guilty."

* * *

Endless Journey: **Journey's** "Escape" (Columbia) this week logs its 33rd week in the top five, the longest any album has remained in the top five since **Fleetwood Mac's** "Rumours" (Warner) had a 46-week run in 1977-78. **Foreigner's** "4" (Atlantic) this week ends a 32-week stay by dropping to number eight.

Other recent albums with lengthy top five runs include the "Saturday Night Fever" soundtrack (RSO), with 26 weeks; **REO Speedwagon's** "Hi Infidelity" (Epic), 25 weeks; and "Grease" (RSO) and **Pink Floyd's** "The Wall" (Columbia), both 23 weeks.

Taking nothing away from Journey's achievement, it must be said that part of the reason "Escape" has been able to stay up there so long is that competition in recent months has included so few heavy hitters.

Disk Reserviced

LOS ANGELES—MCA has reserviced "I'm So Glad I'm Standing Here Today" by the Crusaders with Joe Cocker, hoping to capitalize on the strong performance Cocker turned in on the recent Grammy Awards telecast.

PLATINUM SMILES—Bob Summer, president of RCA Records, and Diana Ross are all smiles upon the RIAA's platinum certification of Ross' self-produced debut album for RCA, "Why Do Fools Fall In Love." The one million sales mark came less than three months after the album's release.

Lieberman Expands Via Deal With Silver

• Continued from page 1

in six major chains on the Coast. Lieberman took over Silver's 6,400 square foot Transcontinental Music warehouse in Burbank here, along with branch manager Hal Barnet and the entire Silver sales and warehousing crew.

In addition, Lieberman obtained another approximately 225 accounts in the Carolinas, West Virginia, Ohio, Michigan, New York, New Jersey, Pennsylvania, Maryland and Kentucky. Again, in most cases, Lieberman is hiring personnel who racked these accounts for Silver.

"These far-flung racked locations were difficult logistically and therefore expensive," Silver explains. "I want to consolidate. I am making my son, Larry, vice president of the 14 Record Theater stores in four states. We will maintain our one-stops: Transcon of New Jersey, Linden; Ambat, Cincinnati; Northern, Cleveland; and the Buffalo, Syracuse and Rochester One-Stops.

"I am changing the name of my independent distribution point in Buffalo to Action, same as the branch in Cleveland. I'm also beefing up my promotion staff and will more personally be involved in distribution, where we have added a number of lines recently."

Silver also wants to get much more involved into record production and is studying the possibility of expanding into personal management. He recently added Buffalo attorney Dave Parker fulltime to what he still calls Amherst Records, but says he will soon make a name change. Parker is accompanying him to NARM, where they have already set up a number of auditions, including one of a Japanese act.

The acquisition affords Lieberman a warehouse and accounts in completing its nationwide web of rack distribution. Prior to the buyout, the Minneapolis rack giant had warehousing in the Northwest and Texas, but did not hit the Coast below Oregon.

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Kool Jazz Fest Taking Over Kennedy Center Halls

WASHINGTON – Impresario George Wein and Kennedy Center chairman Roger L. Stevens kicked off the planned 20-city Kool Jazz Festival this summer with an announcement that the Center will host the first of the festivals in a one-day, multi-program festival that will occupy all four of the great halls.

It will be the first time that Kennedy Center has been host to one activity requiring all four theaters.

Wein told reporters at the Tuesday (16) press conference here that he'd got the idea for the Kennedy Center festival while he was in town for the recent tribute to Lionel Hampton. He asked Stevens for the entire facility and Stevens asked why. "I don't know but you give it to me and we'll make some history," Wein said he replied.

Wein and Kool have worked together since 1976, and in the last two years they have helped sponsor the annual Newport-New York Jazz Festival (now known as the Kool Jazz Festival). Wein said in his announcement of the 20-city tour that the Kennedy Center would be a "Nicholas Nickleby day of jazz, a total immersion."

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

March 26-30, **National Assn. of Record Merchandisers** (NARM) convention, Century Plaza Hotel, Los Angeles.

April 4-7, **National Assn. of Broadcasters** (NAB), Dallas Convention Center, Dallas, Tex.

April 12-14, **Juno** seminars and awards tv show (14), Harbour Castle Hilton Convention Center, Toronto, Canada.

April 17-22, **National Public Radio** convention, Hyatt Regency, Washington, D.C.

April 24, Seventh annual **T.J. Martell Memorial Foundation** for Leukemia Research humanitarian award dinner, Waldorf Astoria, New York.

April 26-29, Billboard's **International Music Industry Conference** (IMIC), Astir Palace Hotel, Athens, Greece.

April 29, **Academy of Country Music** Awards tv show, Goodtime Theatre, Knotts Berry Farm, Buena Park, Calif.

May 1-Oct. 31, **World's Fair,** Knoxville, Tenn.

May 2-5, **National Cable Television Assn.** convention, Las Vegas Convention Center.

May 4-8, **American Women In Radio & Television** conference, Hyatt Embarcadero, San Francisco, Calif.

May 14, **Entertainment and Sports Industries** conference, Sheraton Centre, New York.

May 15-17, Ninth annual **Music City Tennis Invitational,** Maryland Farms Racquet & Country Club, Nashville.

June 3-6, Fourth annual **Black Music Assn.** (BMA) conference, New Orleans Hilton, New Orleans, La.

June 3-6, The **National Assn. of Independent Record Distributors and Manufacturers** convention, Philadelphia Centre Hotel, Philadelphia, Pa.

June 4-6, **The New World Of Digital Audio** conference sponsored by AES, Rye Town Hilton, Rye, N.Y.

June 5-8, **National Assn. of Music Merchandisers** (NAMM) convention, Georgia World Congress Center, Atlanta.

June 6-9, **Consumer Electronics Show,** McCormick Place, McCormick Inn, Conrad Hilton Hotel, Chicago.

June 6-10, **Broadcast Promotion Assn.** 26th annual seminar, St. Francis Hotel, San Francisco, Calif.

June 7-13, **Country Music Fanfair,** Tenn. State Fairground, Nashville.

July 9-25, **Montreux Jazz Festival,** Montreux, Switzerland.

July 16-18, **North Sea Jazz Festival,** The Hague, Holland.

Aug. 1-3 **Gospel Radio Conference,** Holiday Inn, Estes Park, Colo.

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Legal Action

Warner Suing Whitfield Over Repayment Of Loans

LOS ANGELES–Composer/producer Norman Whitfield is being dunned in Superior Court here over three loans made to him by Warner Bros. Records. Whitfield Records, operated by the defendant and distributed by the plaintiff, is cited in the complaint.

According to the filing, Whitfield still owes $300,000 on a promissory note to Warner Bros. for a total of $400,000 signed in May 1978. The note called for semi-annual payments of $50,000 repayments through August 1982.

In March, 1978, the defendant borrowed $450,000 from the plaintiff to allegedly finance a recording studio, located at 8425 Melrose, West Los Angeles. Warner Bros. contends it got a security agreement on the studio and its equipment for the loan. There is $300,000 still owed from this loan, it's contended.

In January, 1980, Whitfield signed a promissory note for $475,000, which called for regular repayments through October, 1982. There is allegedly $300,000 still due from this loan.

The suit seeks a court order for Warner Bros. Records to liquidate its collateral in the form of the studio and its equipment through a foreclosure and public sale.

Seek Damages In 'Jazzercise' Case

LOS ANGELES–Jazzercise, a Carlsbad, Calif. dance fitness concept, alleges Gateway Records, Gillette Madison Records and other defendants infringe on its registered copyright in album releases.

Judi Shepard Misset, the plaintiff, wants Federal District Court here to investigate the profits of the defendants, who include Frank Wagner, Rocco Dellarosa and Donald Pippin of New York City and Robert Shackner of New Jersey, from allegedly infringing albums sold carrying her identical registered servicemark, "Jazzercise."

The plaintiff contends that she warned the defendants to desist in 1981 after they released the allegedly infringing album, but they did not. She asks treble damages under the law and confiscation by the court of all albums and materials used in its construction and marketing. The filing also asks the court to order that all albums in the hands of distributors and retailers be reacquired for confiscation.

Billboard photo by Chuck Pulin

WELCOME BACK—Lesley Gore, left, greets Connie Francis and Dick Clark at a party hosted by Clark honoring Francis' recent appearance at New York's Avery Fisher Hall.

Benson Company Pacts With Alexandria House

NASHVILLE–The Benson Co., which controls 35 catalogs totalling more than 5,000 copyrights, has contracted to have Alexandria House, Alexandria, Ind., act as the exclusive selling agent in the U.S. for all its music publications.

Advertising, promotion, invoicing, order fulfillment and customer service for the publications will continue to be handled by Benson.

Included in the agreement are Benson offerings by such composers as Dallas Holm, David Clydesdale, Lanny Wolfe, Brown Bannister and the Rambos. Alexandria House already sells publications from Gaither Music. Fred Bock Music and Paragon Music.

New Companies

NEO Records, formed by principles Randy Sills and Tarquin Reatherstoneshaw. First release is a 12-inch single by Bobby Davenport, produced by Sills and Peter Hirsh. Address: 754 North Alfred Street, East Beverly Hills, Calif. 90069 (213) 653-4375.

★ ★ ★

The Cody Agency, a booking/management/public relations firm originally based in Muscle Shoals, Ala., has opened offices in the Oxford Bldg., 6208 Baum Drive, Knoxville, Tenn. 37919. President is Ron Davis; vice president Beth Clapp. Phone: (615) 584-1711.

★ ★ ★

Sure Ventures Entertainment Ltd., formed by Peter Mills formerly with the National Arts Centre in Ottawa, Canada. The company specializes in touring country music artists in Ontario and pop tours in other parts of Canada. Address: 2-60 Third Avenue, Ottawa, Ontario, Canada K1S 2J8 (613) 232-2709.

★ ★ ★

Synergy Records, formed by Lenore Troia & Cathy Grier, to develop and produce material by Troia & Grier. First LP is "Don't Let The First Time Be The Last Time." Production coordinator in Donna Cowan, P.O. Box 8786, New Haven, Conn. 06532 (203) 624-0362.

★ ★ ★

Artist's Management Agency, formed by Claudia Jensen-Guthrie. First artist signed is John C. Guthrie. Address: P.O. Box 1673, Hendersonville, Tenn. 37075. (615) 824-7949.

★ ★ ★

Wedge Entertainment, Inc., formed as a career management company in Los Angeles. Principal is president George Warf, and first clients are rock group Lazer and r&b/pop vocalist Connell Moss. Address is 6535 Wilshire Blvd., Suite 3000, Los Angeles, Calif. 90048 (213) 658-7135.

★ ★ ★

Artist Records, formed by C.P.W. Showtime president Pat Patton and M.B.P. Studios owner Marty Bleifeld. First projects include releases by Banshee, Shyster and Ebenezr. Addresses: 1650 Cass Street, Ft. Wayne, Ind. (219) 424-4014 and 5150 Lewis Avenue, Toledo, Ohio (419) 478-2333.

★ ★ ★

Blast Marketing Concepts, formed by Richard Blasi, most recently with Arista Records in Los Angeles, as a marketing company for all music formats with emphasis on store reports directed to radio. Address: 1460 Manhattan Beach Blvd., Suite H, Manhattan Beach, Calif. (213) 376-6035.

★ ★ ★

Southern Horizons, Inc., a banking consulting firm for members of the entertainment industry formed by its president Richard H. Purdy. Address: 1300 Division Street, Nashville, Tenn. 37203 (615) 255-2544.

★ ★ ★

Bruce Portmann & Assocs., an international promotion and marketing firm established by Portmann, formerly international promotion manager for Capitol/EMI America/Liberty Records. First client is Cheryl Ladd whose Capitol album is being released in April. Address: 18009 Keswick Street, Reseda, Calif. 91335 (213) 345-5739.

★ ★ ★

Dan the Man Records Company and **Dan the Man Music,** ASCAP, formed by Daniel L. Bischoff. Address: 3094 West 101 Street, Cleveland, Ohio 44111 (216) 631-6553.

★ ★ ★

Summit Records & Productions formed by Neil J. Fink and John Alcock. The companies will be involved with developing new music artists via records and video. Paul Noel will handle financial management and Vicki Brooks is manager of operations. Address: 4219 West Olive Avenue, #2007, Burbank, Calif. 91505 (213) 469-2474.

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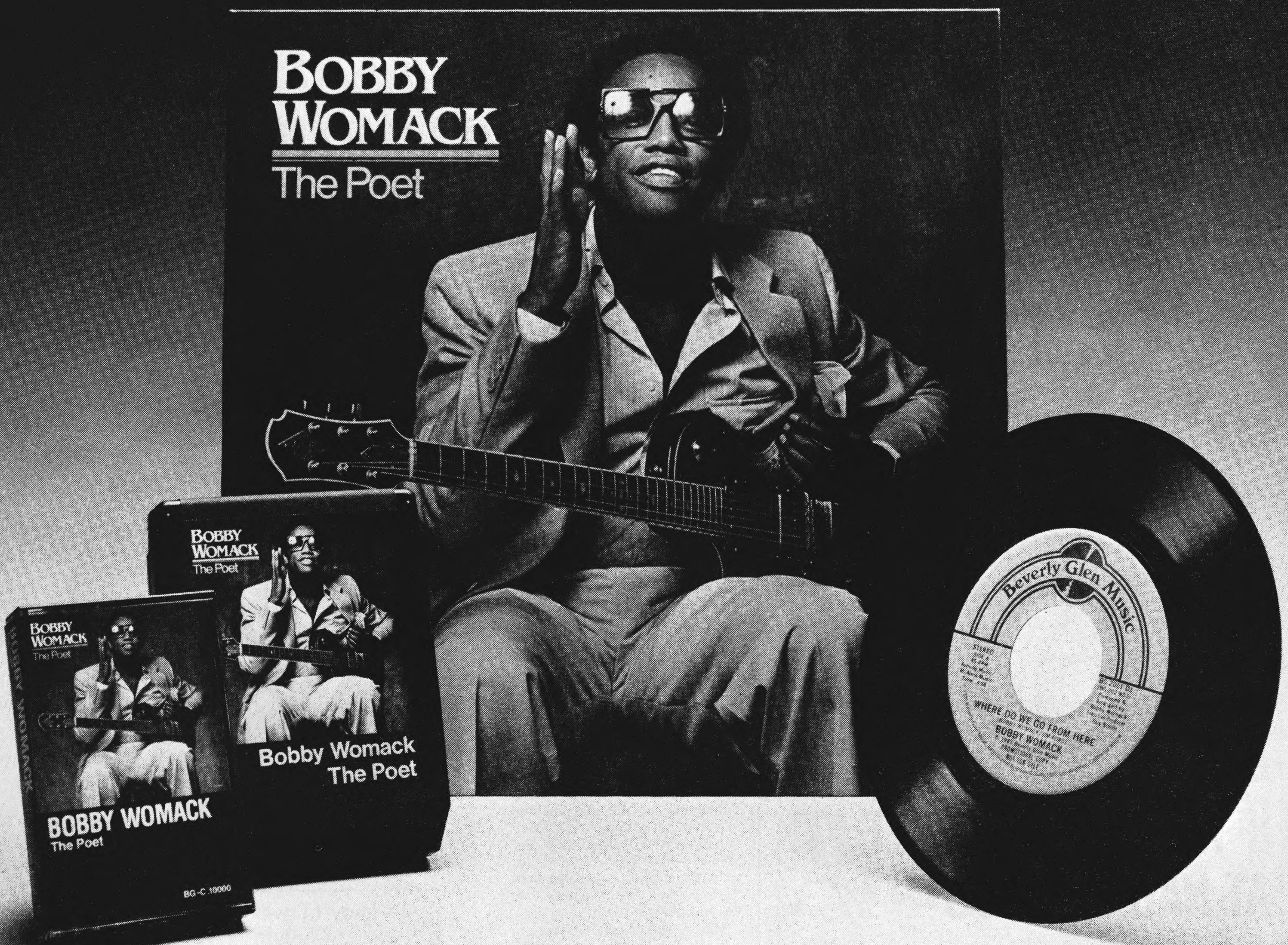

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Labels Readying 'Name' Product For Second Quarter

• *Continued from page 1*

Warner will have Van Halen's "Diver Down," featuring the surprise top 20 hit "(Oh) Pretty Woman."

Other notable Warner Bros. acts with albums for April release are William "Bootsy" Collins, Laurie Anderson, Leo Sayer, Deodato, Kraftwerk and Pat Metheny (Warner/ECM). Set for May 12 are Nicolette Larson and 10cc.

Columbia (25)—Paul McCartney's "Tug Of War" tops Columbia's April release schedule. Also due in April are the "Annie" soundtrack and LPs by Willie Nelson, Herbie Hancock, Miles Davis, Dave Edmunds and Jane Olivor. In May, the label will ship new disks by Cher, Rosanne Cash and Moe Bandy.

RCA (20)—RCA will release about 20 midprice albums in the quarter, including many $6.98 "Real Deal" LPs introducing various pop and black artists. Also for April are "Chipmunk Rock," a four-song EP by Bow Wow Wow and an LP by the Ritchie Family. Albums by Perry Como, Ray Stevens, Jerry Reed and Roger Whittaker are planned for May.

PolyGram (17)—A new album by Mercury's Rush, whose last three albums have reached the top 10, heads PolyGram's schedule for June 7, which also includes the latest by the Four Tops on Casablanca. Due April 12 are an Eric Clapton hits package on RSO, an album by the Gap Band on Total Experience/Mercury, and an LP by Junior on Mercury, featuring the top five r&b hit "Mama Used To Say."

Assistance in preparing this story provided by Sam Sutherland, Jean Williams and Ed Harrison in L.A. and Leo Sacks, Irv Lichtman and Laura Foti in New York.

DeLite/Mercury plans a two-record set hits package on Kool & the Gang for May 10, the same day Polydor issues the "Blade Runner" soundtrack, Vangelis' followup to his top five-charting "Chariots Of Fire." Also due in the quarter are albums by Fatback on Spring/Polydor, Rainbow and the Johnny Van Zant Band on Polydor and Tom Jones, Def Leppard, the Statler Brothers and the Kendells on Mercury (the latter on Musiverse/Mercury).

Elektra/Asylum (16)—Queen's first studio album since the No. 1 "The Game" and the solo debuts by Eagles Don Henley and Glenn Frey are E/A's brightest prospects for the second quarter. Also set are the label debut of the critically-lauded X and the latest by Warren Zevon, Mel Tillis, Carrie Lucas, Dave Rowland, Patrice Rushen, Side Effect and Leon Ware.

Joni Mitchell is rated as "possible," though she's writing two more tunes to complete her next LP.

Epic (14)—"My Favorite Person," the latest by the O'Jays on Philadelphia International, tops the April lineup from Epic, Portrait & the Associated Labels. Also due that month are "Best Of Paul Davis" on Bang and the Reddings' "Steamin' Hot" on "Believe In A Dream."

Set for May are an as-yet untitled disk by Kansas on Kirshner, a live David Johanson album on Blue Sky, a self-titled album by Steve Forbert on Nemperor, plus B.T. Express' "Keep It Up" on Coast To Coast, Sailor's "T.V. Land" on Caribou and Tammy Wynette's "Soft Touch" and Ronnie McDowell's "Love To Burn," both on Epic.

Atlantic (14)—Atlantic was unable to provide second quarter release information at presstime.

MCA (14)—MCA's second quarter is highlighted by top country acts Don Williams, Barbara Mandrell and Terri Gibbs. Also due in April is the soundtrack to "Cat People" on Backstreet, featuring music by Giorgio Moroder and vocals by David Bowie on the title cut. Other April releases are by Point Blank and B.B. King.

A&M (12)—Supertramp's "Tightrope," their first studio album since 1979's No. 1 "Breakfast In America," tops A&M's June release, which also includes a new set by the Brothers Johnson.

April releases are headed by Herb Alpert's "Fandango," Split Enz' "Time And Tide" and Lani Hall's "Secret Dreams," with Squeeze's "Sweets From Strangers" set for late April or early May. May will also bring .38 Special's "Special Forces" and the solo debut by Jeffrey Osborne, formerly of LTD.

Arista (10)—Ray Parker Jr.'s "The Other Woman," Dionne Warwick's "Friends In Love" and as-yet untitled LPs by Air Supply, the Alan Parsons Project and Aretha Franklin top a crowded second quarter schedule at Arista.

Also set: Melissa Manchester's "Hey Ricky," the Outlaws "Los Hombres Malo," Krokus' "One Vice At A Time" and Dave Grusin's "Out Of The Shadows" (on Arista/GRP), plus albums by Tanya Tucker, Tom Snow and the Busboys.

Chrysalis (9)—Blondie's first studio album since the top 10 "Autoamerican" is due in May, topping Chrysalis' quarter, which also includes Jehtro Tull's "Broadsword And The Beat," due April 2. Also planned for April are Spandau Ballet, Fun Boy Three (formerly the Specials) and the cast album to "Joseph & the Amazing Technicolor Dreamcoat."

Due in May is a John Waite album produced by Neil Geraldo; set for June are Billy Idol and Stiff Little Fingers.

EMI America/Liberty (9)—Kenny Rogers' "Inside Out," featuring the work of five different producers, is due in April, while Kim Carnes' followup to the No. 1 "Mistaken Identity" is pegged for June. Also set for the quarter are Brass Construction's "Attitudes," George Clinton's first for EMI America, Gary U.S. Bonds' second and the latest by the Michael Stanley Band.

Capitol (8)—Juice Newton's followup to the platinum "Juice" is a tentative May release, along with albums by Ashford & Simpson, the BB&Q Band and Duran Duran. Glenn Shorrock's first solo album, produced by former Little River Band producer John Boylan, is earmarked for June, along with LPs by April Wine, Frankie Miller, Cheryl Ladd and Amy Holland.

Capitol's top April releases are by A Taste Of Honey, the Motels, the Dramatics and Anne Murray, who checks in with a $5.98 Greenline kiddie LP, "There's A Hippio In My Tub."

Motown (four)—Rick James' studio followup to the top three-charting "Street Songs" and Stevie Wonder's double-record "Original Musiquarium" LP, consisting mostly of post-1970 hits, are two of the highlights of a busy second quarter at Motown.

Lionel Richie also figures prominently in the schedule for the quarter, with a solo album set for April and a new Commodores album planned for June. Other April releases are Teena Marie and Jean Carn, formerly on CBS. David Ruffin is set for May; Switch and the Stone Canyon Band are due in June, along with a Spanish-language LP by Jose Feliciano.

Boardwalk (3)—The latest albums by Tierra, Carole Bayer Sager and Phil Seymour top Boardwalk's quarter, along with Curtis Mayfield's first for the label as an artist, an album by Lonnie Jordan of War and an LP by hard rockers 707, including the main theme from the science fiction film "Megaforce."

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Live Sessions Form Basis Of Redding Album

NEW YORK—Previously unreleased material recorded by Otis Redding 16 years ago at the Whisky A Go Go in Los Angeles comes to market April 2, when Atlantic Records ships "Otis Redding Recorded Live."

The label recorded seven sets by Redding and his Orchestra at the Whisky in March, 1966 and released an album, "Otis Redding In Person At The Whisky A Go Go," later that year. The disk was produced by Neshui Ertegun, now president of WEA International. But Ed Michel, who produced the new record, says there was still "plenty of meat on the bone" to warrant the release of a second Whisky LP.

Side one of the disk includes "Destiny," "Good To Me," "Chained And Bound," and "Ole Man Trouble." The second side features "Satisfaction," "I've Been Loving You Too Long," "Security," and "A Hard Day's Night."

Michel, an independent jazz producer based in Los Angeles, was working on a project for Fantasy Records (which purchased the Stax catalog in 1978) when he discovered a collection of Redding tapes in the Fantasy vaults. He detailed his find in a letter to Ertegun last August, and the record executive endorsed the venture.

Atlantic, which owns all of Redding's master recordings, will pay royalties to Fantasy on sales of the disk, according to Michel, a self-described "Otis addict." The Redding estate, in turn, will receive payment from Fantasy.

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New Titles, Promo Campaigns Boost Video Software

NEW YORK—Video software suppliers are going all out in the second quarter, with blockbuster titles and strong collectors' titles, as well as the promotions to back them.

- Twentieth Century-Fox Video is trying its release of seven Marilyn Monroe titles to an extensive promotion including a special videotape, a photo exhibit and a limited-edition poster.
- Vestron Video is running a merchandising contest for dealers selling "Good Guys Wear Black."
- Thorn EMI will extensively back its new titles acquired from Thames Television International, including "Benny Hill," "Edward And Mrs. Simpson" and "The World At War."
- MGM/CBS plans a promotion known as "The Keepers," to focus on titles that should be in any VCR-owner's library ("The Wizard Of Oz," "That's Entertainment," "The MUSE Concert").

Titles to watch for: "Gallipoli" (Paramount), "Arthur" (Warner), "The French Lieutenant's Woman" (Twentieth Century-Fox), "Watcher In The Woods" (Disney), "Stripes" (Columbia), Simon and Garfunkel's "Concert In Central Park" (MGM/CBS) and "Heartland" (Thorn EMI).

Here, in alphabetical order, are the details.

Columbia Pictures Home Entertainment: "Stripes" ships April 12. Other new titles include "A Simple Story," "Family Life" and "The Batty World Of Baseball."

According to director of marketing Robin Montgomery, a new dealer kit is being readied, to consist of a jumbo cassette box to hang from the ceiling, posters, mobiles and so on. New point-of-purchase materials emphasize both new and catalog titles. A trade and consumer print advertising campaign will be continued, as well as a co-op ad program for dealers through distributors.

Walt Disney Home Video: New titles for sales and rental include "Herbie Rides Again," "Polyanna" and "Sign Of Zorro." The April rental-only title is "Watcher In The Woods."

(Continued on page 36)

Clean Cuts Label Making Market Inroads

LOS ANGELES—Offbeat jazz repertoire, ambitious audiophile production goals and an emphasis on the slow but steady sales pattern synonymous with catalog sellers are helping the tiny Clean Cuts label make market inroads after its first year on its own.

Originally a joint venture with Adelphi Records in nearby Silver Spring, Md., the Baltimore-based Clean Cuts is the child of two retail veterans, Jack Heyrman and Tom Sitler. While both agree their compact operation is reminiscent of other small jazz-oriented independents, their strategy has looked as well to the field of premium audiophile recordings in mapping out the kinds of records produced.

Typical of their interest in unconventional masters is their most recent two-LP release, marking the solo piano debut for Cedar Walton and the first solo instrumental outing for a musician normally typecast within the boundaries of rock and r&b, Dr. John.

The latter's surprisingly intimate and restrained set, "Dr. John Plays Mac Rebennack" (a nod to his real name, familiar through his copyrights as a songwriter), charts at 39 on this week's Jazz LPs chart.

"I had worked for Adelphi and Gene Rosenthal, its founder, in the past," Heyrman recalls in detailing his firm's brief history. "When I first got the idea for Clean Cuts, I knew it would be extremely selective and I didn't feel it was practical to run a label with just one or two records coming out each year."

As a result, Clean Cuts began life through Adelphi distribution with a combination of sides produced directly for the label and masters procured outside. Acts involved included established players Richie Cole, David Murray and Steve Lacy,

(Continued on page 58)

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Publisher: Lee Zhito (L.A.) **Editor-In-Chief: Gerry Wood** (N.Y.)

Associate Publisher: Thomas Noonan (L.A.)
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Subscription rates payable in advance. One year, $125 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. **Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077.**

The company also publishes in New York: Art & Antiques, American Artist, Interiors, Photo Weekly, Watson-Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Musician, Player & Listener, Billboard; Nashville: Amusement Business; London: World Radio-TV Handbook, The Artists Book Club.

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Vol. 94 No. 12

Commentary

EDITORIAL

The Heartbeat of Our Industry

Retail and radio, as well as our many other subscribers, will be interested in the changes and improvements Billboard is instituting now.

Given the changes in the music business, and aided by considerable research and direct contact with our readers, we are aligning the magazine to get meaningful information to you in the quickest and easiest form.

As retailing in the music and home entertainment industry becomes a prime topic this week at NARM's 1982 convention in Los Angeles, a Retailing department is being introduced in Billboard. The publication has long and extensively covered this aspect of the industry, but the new, weekly department is designed to improve and more sharply define that coverage.

From "why's that'" to "how to," the section will carry a wide variety of news and features which chronicle the long and winding road that leads product from manufacturer to consumer via retail. The new department, together with other enhancements, is intended to help dealers identify, order and sell hit product more easily than before. And Billboard's New LP & Tape Releases listing, previously published monthly, will appear weekly in Retailing from this issue onwards, introducing a fresh and necessary timeliness to the feature.

Improvements in the Radio Programming department will also interest the retailing sector. Billboard Chart Breakouts, a revived feature, will highlight the most dramatic sales and airplay breakthroughs of the week in various music formats. Pro-Motions, a column documenting the important (and often unusual) successful promotion campaigns by radio, starts this week. YesterHits, listing the top 10 records of years past, can be a tool in identifying, stocking and programming oldies product. The Radio Singles Action charts, one of the most popular features we carry, has been revamped graphically and informationally to facilitate its use.

Our independent research results show that retail and radio subscribers spend almost two hours a week reading the magazine. The research reaffirms our awareness of how Billboard's editorial features, charts and advertisements are utilized in programming and ordering. Responding to retail and radio requests, we are asking manufacturers to include as much information as possible in their ads as a further aid for ordering and programming product. Other improvements will make Billboard even easier and faster to read.

Check out our new page one guide, "Inside Billboard," highlighting some of the key stories, hot features and columns. And this week, our Disco chart is renamed Dance/Disco, reflecting the broad range of music aired in disco and club locations today, far beyond the original style identified with the name, disco.

Within the next two weeks, you'll discover even more improvements. A new department, Venues, will combine our existing Talent and Disco sections to provide more sharply focused coverage of the many and varied locations which present music and entertainment, live and prerecorded, and of related fields in the business of presenting such talent to the public.

Changing to a more definitive title, the Sound Business department will become Pro Equipment & Service. Our video coverage will expand, to reflect the industry's growing importance. Our charts will indicate how many weeks product has been at the summit. The identity of producers will be added to both the Hot Soul Singles and Hot Country Singles charts. And, for the first time, Billboard will review gospel albums, acknowledging the move of this music towards the radio and retail mainstream.

For all our readers, from mass merchandisers through mom and pop stores, from station owners through deejays, and for all other subscribers to the magazine, Billboard reaffirms and renews our commitment to the heartbeat of our industry.

GERRY WOOD, Editor In Chief

Facing An Identity Crisis

By MICHAEL R. LEE

The faceless controversy rolls on. It began when a number of national magazines reported on a phenomenon spreading through the music industry. Record executives said they were aware of it, but could offer no more of an explanation than their radio counterparts.

Despite a prolonged industry recession, huge record sales were being reaped by fellows known as Foreigner, REO Speedwagon, Journey, Styx and AC/DC. Somehow, the fact that these bands attained great popularity and yet couldn't be identified at a typical supermarket rankled quite a few critics and people within the industry.

'It isn't enough to churn out high quality commercial rock; they must also appear on the cover of People magazine'

All of a sudden, you can't find a new member of rock's elite class. No more Micks or Pauls or Ringos. It isn't enough for Lou Gramm, Kevin Cronin, Steve Perry et al. to churn out high quality commercial rock; they must also appear on the cover of People magazine.

When those fellows openly admit the charge and then say it doesn't bother them, it makes the matter all the more grave. What you have is an insidious disease known as "faceless bands."

To date, "faceless bands" has yet to claim a life. No reports of people attempting to return music they like because there aren't any pictures of the band on the back of the album. No international terrorist ties . . . yet. (General Dozier has complained publicly that he was tortured by loud rock music when held by Italian terrorists, but did not reveal whether or not they were faceless.)

The implication of faceless band disease has been assessed thusly: there is something wrong with a country that enjoys music by unseen faces. Since it is tougher to blame the country, they blame the bands.

Maybe it is the country. We are living in a faceless America, a sometimes eerie mirage of people who hide behind walls and telephones. And if we do see a picture of them or meet them in person, we are invariably disappointed by their normalcy, or lack of it.

About the only people whose faces are familiar to us, outside of relatives, friends, co-workers and acquaintances, are those who appear on the screen. Actors, politicians and criminals rank high on the list. Until guitarists, drummers, etc. in popular rock bands appear in movies or television shows, run for national office or commit a triple hacksaw murder, it stands to reason that most people will be unable to recognize them.

But the prophesiers of faceless doom must not be let off so easily. How dare they accuse others of a crime so indigenous to their own anonymity? How many new writers, music critics, record company personnel or radio people are recognizable to the American public? Zero . . . not a single soul, male or female. And yet Western civilization is still intact.

Those who don't live in glass houses have cast the last stone. Perhaps it is an act of self-importance. After all, if the public can't recognize faceless bands, how major domo can the people be who support and critique those bands?

Michael R. Lee, Ph.D., is president of Brown Bag Productions, Denver.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

In answer to a Goodphone Commentary by Steve Lovvorn (Billboard, March 6), yes, there really is a John Doremus, and I am alive and well and living in Chicago, and working like hell.

Also, personality is not dead—any more than is the John Doremus Show. It's in short supply in radio (and elsewhere) and, as Lovvorn correctly notes, it is pretty hard to find in most of today's programming.

Above everything else, radio must entertain; next, it must inform. Music, as a part of lifestyle, has been riding high for many years, and some programmers feel that music is all that's needed to entertain. Talk is a tuneout, they say. News is a tuneout. Personality is a tuneout.

Of course, all this is nonsense. Personality radio—done well—builds a bridge to the listener, evokes that silent two-way response Lovvorn calls theater of the mind. Great phrase that.

There are fashions and fads and cycles in everything—especially radio. It seems to me that music on its own no longer has the authority it once had. People want to be talked to, even talked at. But above all, they want to be entertained. And that's where personality radio comes in. Right back in.

If radio is to survive against all that fierce competition that is now ripping it into fragments—television, cable, home video, electronic games, recordings, to mention some—it is going to have to communicate with, talk to, and respond to its audiences.

James Doremus
Chicago

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SHRINKAGE RATE GROWING

Retailers Tie Theft To Economy's Woes

By LEO SACKS

NEW YORK—Leading record retailers see a direct correlation between the strain of a difficult economic climate and consumers who are stealing prerecorded product at a growing rate.

"People are stealing more now that the economy has gone to hell," says Mike Allison, director of retail operations for Stark Records in North Canton Oh., where the number of persons caught shoplifting in its third fiscal quarter rose 50% over the same period a year earlier.

"We're an easy mark," adds Bob Tollifson, vice president of the 29-store Record Factory chain, based in San Francisco. "Stealing from record stores is as much a cliche today as it was when I was a kid. But its not always for kicks, and it may be worse now than ever before. People are desperate. High schoolers steal because they love music and it's a challenge—part of their youth culture. Then there are the unemployed, stealing to make ends meet, or the professional criminal or drug addict who steals because that's his life."

At the Record Bar, in Durham, N.C., Dan Surles, vice president of finance, says that an increase in internal and external theft in the last nine months has made the shrinkage problem a top priority. "We've isolated our problem spots, but this is an area of the business about which so little is truly known. You know the product is missing, but is the employee to blame? Did someone outside steal it, or is it a paperwork mistake? You can correct the paperwork, but the other areas are pretty tough to deal with, especially now that we're seeing more of an organized approach to outside theft. We've recently apprehended people working in teams who are loaded down with dozens and dozens of records and tapes stuck inside massive coat pockets."

"A weak economy can bring out the worst in people," says Allison. "But today's shoplifter differs from the one of two years ago. The kids we're catching today aren't bad people. They're not criminals in the hardcore sense. We're apprehending 19 and 21-year-olds who probably wouldn't steal if they had some money in their pockets. Either they're out of a job, or their parents don't have the money to give them."

Stark has seen an increase in both internal and external theft in recent months, and Allison says the situation won't improve until the economy strengthens. In fact, he predicts that the chain will lose more cassette tape product this summer than ever before. "We realize more sales through unlocked displays, but we run a risk each day because they're so easy to get away with. Consumers who might not have stolen in the past tend to steal today when the opportunity presents itself."

Dealers have initiated different strategies to combat the problem. Zachary Sideris, director of security for the Fishers Big Wheel Stores, Newcastle, Pa., created a Store Loss Prevention Committee last year to meet with store managers and security supervisors at the chain's 70 units on a bi-monthly basis. "Shrink has never been more acute in my 10 years in retail security," Sideris says. "We've created an environment among our employees so that everyone is conscious of the problem. We

(Continued on page 40)

JAZZERCISE IN-STORE—MCA Records artist Judi Sheppard Missett signs autographs for Washington, D.C. "Jazzercise" fans at Variety Records store.

Memphis Sales For Handshake

NEW YORK—Confronted with limited airplay for a new act out of Memphis, Handshake Records says it still achieved sales mileage worthy of note there through merchandising efforts that include in-store approaches.

The album, "Debra DeJean," has sold 12,000 copies in Memphis since the campaign was launched late in February, according to the label.

The label, working with its distributor, CBS, gained heavy in-store play, window and wall displays in key retail outlets. On Feb. 27, DeJean appeared at the Record Bar store in the Mall of Memphis and with the Mall's DJ, who plays for skaters and shoppers. Record Bar also selected her as "Southeast Artist Of The Month."

CO-OP CASH *Retailers Favor 'Weekend' Sections Over Sunday Newspaper Advertising*

By EDWARD MORRIS

NASHVILLE—In spite of cutbacks and a variety of other economies, record labels seem to be meeting the basic advertising and merchandising needs of retail record store chains.

The apparent key to a successful alliance is thorough planning by the chains, coupled with a convincing presentation of promotional ideas. While the total amount of advertising dollars was generally agreed to be down, most chain reps tied this to a smaller stream of product.

Reactions were mixed as to the most effective advertising media and timing. But Sunday newspaper advertising, once an article of faith, has slipped in favor of hitting the specialized weekend entertainment sections.

"I'll never have all the co-op money I want," says Michael Vassen, Record Bar's ad director. "No retailer ever does. But I think Record Bar is getting its fair share." Specifically, Vassen explains, advertising allowances in November and December were "wonderful—more than we expected." He says the diminution of product in the first quarter may show a corresponding drop in label dollars.

As to how these dollars are spent for ads, Vassen notes, "We are doing more print now because more of the product is adult-oriented." A prime print outlet, he says, is TV Guide—particularly for such offerings as jazz exercise albums and the Mike Post "Television Theme Songs" collection. The ads are placed in the TV Guide regional editions which cover the areas of greatest store concentration.

Vassen adds that novelty records—"Pac-Man Fever," "Hooked On Classics" and "The First Family Rides Again," for example—are drawing people into the stores who "haven't bought a record in three or four years." Still, he says, "I wouldn't want to base my whole retail sales on novelties."

Sunday newspapers are less than ideal media for ads, Vassen concludes. "I don't believe in Sundays very much unless you can buy full-page ads. Otherwise, you tend to get lost. More and more we're using the entertainment sections of newspapers—which tend to be out on Thursdays or Fridays."

A side effect of the shortage of hit records, Vassen maintains, is that labels are spending ad dollars on product that would usually "get lost in the shuffle."

Similarly, Vassen is content about the availability of merchandising aids: "On the national level, we get everything that we need." He concedes that the situation may be different for individual retail stores in out-of-the-way locations.

Turtle's vice president Joe Martin notes, "The first quarter of this year the ad dollars have been down—but so are the number of releases. Basically, the more new releases there are, the more money there's available."

Most of the Turtle's ad money is spent on radio, according to Martin. "It's our biggest ad vehicle. We decide how many spots we're going to run, and then we call up the labels." All the stores, he explains, are "located under the same advertising umbrella in Atlanta."

Like Vassen, Martin has no affection for advertising in Sunday papers, electing instead to use the entertainment insert in the Saturday combined edition of the Journal and Constitution. He also says he's "satisfied" with the merchandising aids the labels provide him.

The Western Merchandisers chain ensures its co-op ad income by detailed and systematic advance planning and requests, says advertising director Diane Weidling. "Overall, we're getting more money. But we've been doing things differently. I've been proposing money anywhere from 30 to 90 days in advance. For retail, we've stopped asking for a trickle of money. Now we've set it up for four major sales periods, other than Christmas: Valentine's Day, Fourth of July, graduation and back-to-school."

Print advertising continues to be important to the chain. "We've been getting excellent results on large ads that feature accessories and midline products," Weidling says. "We try not to run many small ads."

Noting that half of Western Merchandisers' retail stores are located in malls, Weidling observes, "We get good results from advertising in the mall tabloids, but we try not to run ads of less than a half-page." She says the company does not advertise music in the Sunday papers. "Our biggest day to advertise is Thursday—maybe that's when people are looking at the papers to get ready for the weekend," she conjectures.

Weidling says merchandising aids are plentiful "as far as major promotions are concerned, but I find there's not as much available on new artists as there used to be."

Ned Berndt, vice president and general manager of Florida's Q Records & Tapes, says he has no complaints about the aid servicing from manufacturers. "We tend to do large displays. We prefer flats and try to get from 50 to 100 per artist to do three-dimensional setups. And we have no problems doing this."

Ad allowances are a "little down," Berndt notes. "I think what's happening is that there's not that much to advertise. I've found that as long as we have a good promotion to propose, there's not that much of a problem getting manufacturer support."

As a case in point, he cites the cooperation of WEA, CBS, PolyGram and MCA in underwriting his company's "Music, Love And Kisses" Valentine's Day sale. "It was a smash," he says. "Sales were up a phenomenal amount." Berndt credits this success to a major switch to tv advertising.

For this project, Q Records allocated 10% of its advertising budget

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Music Plus Makes Vid Inroads

Careful Planning Is Key To Calif. Chain's Approach

By JIM McCULLAUGH

LOS ANGELES—In many respects the 25-store Southern California Music Plus Chain represents what might be prudent, state-of-the-art record retail thinking about video.

Like others, it has recognized the business potential of both prerecorded and blank videotape, as well as video games. But movement into these mercurial new areas has been cautious and deliberate.

Principal Lou Fogelman has thus far resisted the Klondike mentality that might be promising to turn some into instant mega-millionaires—but is already souring others.

Prerecorded video for both sale and rental is now in five of the stores and the chain is encouraged by the early results. Blank videotape, in all outlets, is doing very well. Video games have just been added and "we're selling everything we can get."

Here's how Fogelman traces the chain's step-by-step evolution into the newer technologies:

- January-May 1981—"We had been thinking about video, investigating it and trying to listen. The first step came after the January CES in Las Vegas. I kept reading so much about it, but understanding so little. But we couldn't really get a clear definition of what was going on . . . sale vs. rental, porno, etc. In fact, I still can't get a clear idea. We decided we might as well get in and that would be the only way we could get the questions answered. Inventory and its financial aspects were of prime importance. I felt I needed some inventory protection so I chose to go to Noel Gimbel's Sound/Video Unlimited. It felt more secure and although I was paying more, I felt comfortable buying from one supplier. It also gave us flexibility of inventory.
- May-June 1981—Prerecorded video product comes into Music Plus but only in five stores—Pasadena, Hollywood, Studio City, West L.A. and Northridge. "It's still very much a test we are conducting." Initial inventory investment was $10,000-$15,000 per store, "It's a substantial dollar investment and for the investment you don't really see the turns. But that's a smidge compared with dealers who are really into it. And now with all the different rental programs and the question of who owns the tapes, it's even more mixed up." Since Music Plus has centralized warehousing, product flow into and out of the chain presented no major problem. It's also decided that the chain would act as a small one-stop for video. And, "We've been getting some small orders."

Dwindling 8-track space on the tape walls in each of the five stores is given over to video. The tape wall is also moved upfront in the store near accessories. "We decorated the stores with posters and banners so local customers could see those stores had video. We had a hard time advertising it at first since it's only in the five stores. Sometimes we tagged our print advertising indicating availability at only those locales. We also made banners for outside the store. We got some ad support initially with co-op but we haven't seen any from the manufacturers since. It's really tough getting money from the video suppliers for advertising."

- June-December 1981—The real learning process begins. "At first we were sales only and it took us a while to figure out how to handle rentals. Again, I kept asking people how to do it but couldn't get any concrete answer. Finally, we came up with our own system. Rental is just another type of business in itself. The transaction just takes longer. At first we didn't want to take cash for the rental, just a credit card draft which included the security deposit. But we found we were turning some customers off, like in our Studio City store, who insisted on paying cash upfront for the rental. It seems weird to me as a retailer not to accept cash.

(Continued on page 33)

Retailing

HIGGINS HEAVEN—Bertie Higgins autographs copies of his debut Kat Family album, "Just Another Day In Paradise," during a recent in-store appearance at a Turtles outlet in Atlanta.

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

ALABAMA
Mountain Music
LP RCA AHL14229 .... $8.98
8T AHS14229 .... $8.98
CA AHK14229 .... $8.98

AUTRY, GENE
Gene Autry
LP Columbia FC37465
CA FCT37465

BARE, BOBBY
Ain't Go Nothin' To Lose
LP Columbia FC37719
8T FCA37719
CA FCT37719

BECK, JEFF
Wired
LP Epic Audiophile HE43849

BLACK UHURU
Tear It Up
LP Mango MLP9696

BLUE OYSTER CULT
Extraterrestrial Live
LP Columbia KG37946 (2)
8T KGA37946
CA KGT37946

BRIGGS, BRIAN
Combat Zone
LP Bearsville BRK3627 .... $8.98

BUMPUS, CORNELIUS
A Clear View
LP Broadbeach 2

CARLISLE, STEVE
Sings WKRP In Cincinnati
LP MCA 5304 .... $8.98
CA MCAC5304 .... $8.98

CASH, JOHNNY
Johnny Cash Sings Precious Memories
LP Priority PU33087
CA PUT33087
The Gospel Road
LP Priority UG32253

CASH, JOHNNY, JERRY LEE LEWIS, CARL PERKINS
The Survivors
LP Columbia FC37961
8T FCA37961
CA FCT37961

COLLINS, JUDY
Times Of Our Lives
LP Elektra E160001 .... $8.98

COOLEY, SPADE
Spade Cooley
LP Columbia FC37467
CA FCT37467

DALTREY, ROGER
Best Bits
LP MCA 5301 .... $8.98
CA MCAC5301 .... $8.98

DAVID & THE GIANTS
David & The Giants
LP Priority JU37936
8T JUA37936
CA JUT37936

DYLAN, BOB
Blood On The Tracks
LP Columbia Audiophile HC43235

EARTH, WIND & FIRE
Raise
LP Columbia Audiophile HC47548

FANTASY
Sex & Material Possessions
LP Pavillion BFZ37945
CA BZT37945

FERGUSON, MAYNARD
Hollywood
LP Columbia FC37713
CA9 FCT37713

FLESHTONES
Roman Gods
LP IRS SP70018

FRIZZELL, LEFTY
Lefty Frizzell
LP Columbia FC37466
CA FCT37466

GANGSTERS
Gangsters
LP Montage ST72005 .... $8.98

HALL, JIMMY
Cadillac Tracks
LP Epic FE37701
CA FET37701

HELM, LEVON
Levon Helm
LP Capitol ST12201 .... $8.98
CA 4XT12201 .... $8.98

JACKSON, MILLIE
Live & Outrageous
LP Sping/PolyGram SP16735 .... $8.98

LANE, CRISTY
Amazing Grace
LP Liberty LT51117 .... $8.98
8T 8LT51117 .... $8.98
CA 4LT51117 .... $8.98

LASLEY, DAVID
Missin' Twenty Grand
LP EMI America ST17066 .... $8.98
8T 8XT17066 .... $8.98
CA 4XT17066 .... $8.98

LEWIS, JERRY LEE, see Johnny Cash

LEWIS, RAMSEY
Sun Goddess
LP Columbia Audiophile HC43194

MANZANERA, PHIL
Primitive Guitars
LP EG Editions EGED14

MARTIN, MOON
Mystery Ticket
LP Capitol ST12200 .... $8.98
8T 8XT12200 .... $8.98
CA 4XT12200 .... $8.98

McCRARYS
All Night Music
LP Capitol ST12198 .... $8.98
CA 4XT12198 .... $8.98

McILWAINE, ELLEN
Everybody Needs It
LP Blind Pig BP1081

LOS MICROWAVES
Life After Breakfast
LP Posh Boys PBS121

MURPHEY, MICHAEL
Michael Martin Murphey
LP Liberty LT51120 .... $8.98
8T 8LT51120 .... $8.98
CA 4LT51120 .... $8.98

NOEL & THE RED WEDGE
Peer Pressure
LP Scotti Brothers ARZ37944
CA AZT37944

NOONE, PETER
One Of The Glory Boys
LP Johnston ARZ37369
CA AZT37369

O'BRYAN
Doin' Alright
LP Capitol ST12192 .... $8.98
8T 8XT12192 .... $8.98
CA 4XT12192 .... $8.98

ONE WAY
Who's Foolin' Who
LP MCA 5279 .... $8.98
8T MCAT5279 .... $8.98
CA MCAC5279 .... $8.98

PACE SETTERS
Edikanfo
LP EG EGM112

PAYCHECK, JOHNNY
Lovers & Losers
LP Epic FE37933
8T FEA37933
CA FET37933

PERKINS, CARL, see Johnny Cash

RIGGS
Riggs
LP Full Moon/Warner Bros. FMH3655 .... $8.98

(Continued on page 34)

Retail Web Expansion Continues

Number Of Outlets Grows, Though Stores Are Smaller

• *Continued from page 3*

gional mall or separate regional mall store.

The **Record Bar's** present 139-store universe could grow by as many as 15 new stores by year's end, president Barrie Bergman feels. Bar's stores would either be smaller freestanding locations or more mall locations.

Paul David of **Stark** sees about 12 openings in his crystal ball. That would bring the chain's total to 140. He seeks from 2,400 to 3,000 square feet, primarily in malls. His Camelot/Grapevine stores are currently testing a video software/electronic games section within the present stores.

The Boston area **Strawberries** stores are eyeing more stores in Connecticut, according to Neal Levy. There's a second Springfield, Conn. store set and a good possibility of some outlets in the Hartford-New Haven area. A possible six openings would bring Strawberries to a 30-store total.

Integrity Entertainment chairman of the board Paul D. Kase envisions three more stores adding to the chain's Wherehouse/Big Ben's present 136 in the Western states.

The current 52 **Listening Booth** stores cross country from its Pennsauken, N.J. home office will add two and possibly as many as four more than that in 1982. President Jerry Shulman stresses that he will continue to open in mall locations.

Dave Burke, founder of the **Recordland,** Cleveland, chain sees six more stores in his future. He's thinking of 3,000 square foot mall locations, five hundred more feet, in which he will probably house video and perhaps electronic games, for his chain which would be nearing a 40-store total if his plans work out.

The Sound Shops, a division of Central South Music, expect to add six more stores to their mid-South empire, according to Ann Gass, executive secretary to president Randy Davidson who was unavailable. The new stores would bring the chain's total to more than 40.

Turtles out of Atlanta expect to open two or three more shops. They are currently at 23 stores. In two existing stores, they are adding space and in two more they are doubling their space before 1983, according to general manager Joe Martin.

Roundup Music, the in-house music distribution wing of the Northwest Fred Meyer discount department stores, are all out for recorded product, according to Lou Lavinthal. Not only will the four new Meyer stores have enlarged record/tape/accessories sections, but it's possible that several more separate Music Market stores will be added.

In Southern California, both **Music Plus** and **Licorice Pizza** expect more stores. Jim Greenwood of Pizza anticipates five additions, "perhaps smaller but more efficient. Plus, Lou Fogelman forecasts "three or four more if we're lucky."

The Western Merchandisers' retail wing, which soared to 93 stores in 24 months with several major chain acquisitions, isn't stopping there. Retail topper John Marmaduke has 12 more on his blueprint board to join his Hastings/Record/SoundTown/Disc melange.

The Baltimore-Washington **Kemp Mills Records** stores will move into the twenties sometime this year. Its existing 16 stores will grow by four or five, according to Howard Applebaum. In the Bay area, **Rainbow Records'** current 17 might add three or four more, according to Jason Gilman.

Largest percentage growth nationally could come from **Big Daddy's,** the Ben Bartel Chicagoland group. Presently nine strong, Bartel has five signed leases in his desk and sees the possibility of five more before we throw away the 1982 calendars.

No chain canvassed throws out the possibility of more stores, but Allan Rosen of **Flipside,** Lubbock, Tex. sums it up for some recalcitrants when he says the deal must be the sweeetest before he pops for a lease. Joining him in that sentiment are folk like Angela Singer, Circles/Hollywood, Phoenix; Mary Ann Levitt, the Record Shop, Minneapolis; Ira Heilicher, Great American/Wax Museum, Minneapolis; Jay Jacobs, Music Jungle/Paradise, Knoxville; and Don Jenna, DJ's Sound City, Seattle.

An insight into independent dealer growth comes from Evan Lasky, president, **Danjay Music,** Seattle and Denver, which is now franchisor to some 80-odd Budget Tapes & Records stores from the Northwest to the upper Midwest. Lasky looks for eight or 10 more franchises in 1982. Budget is renovating a downtown Portland site, where it will open in a new type environment for those stores.

The millions of dollars spent annually by U.S. industry chains for renovations will continue. There is no apparent dropoff in refurbishment.

Change Set For New Releases

CINCINNATI—Billboard's monthly New LP & Tape Releases feature changes to a weekly format with this issue, positioned in the magazine's new Retailing department. Billboard invites all record companies to have their newly released or immediately imminent product listed by submitting the following information: artist(s), title, tape configurations, manufacturer's prefix/number and list price.

Companies should send order materials or the appropriate information on company letterhead to: Bob Hudoba, manager of directory services, Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. All listings are free of charge.

TRAQ RECORDS

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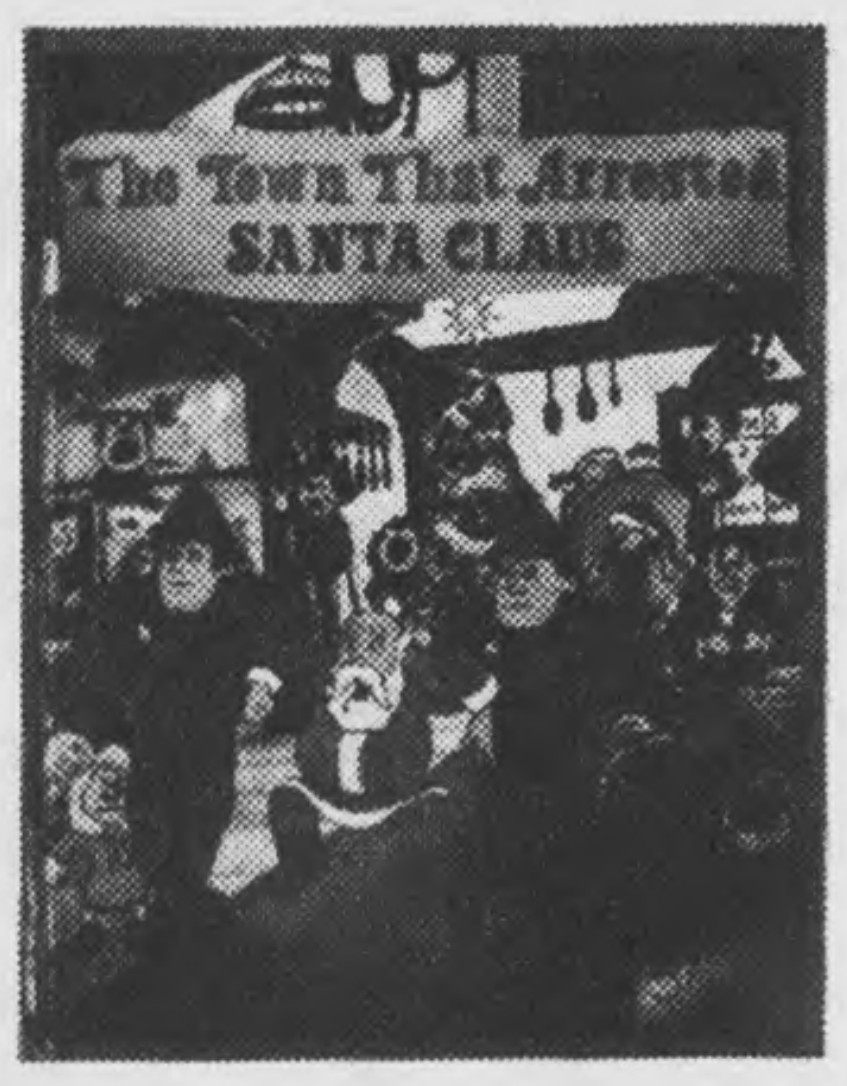

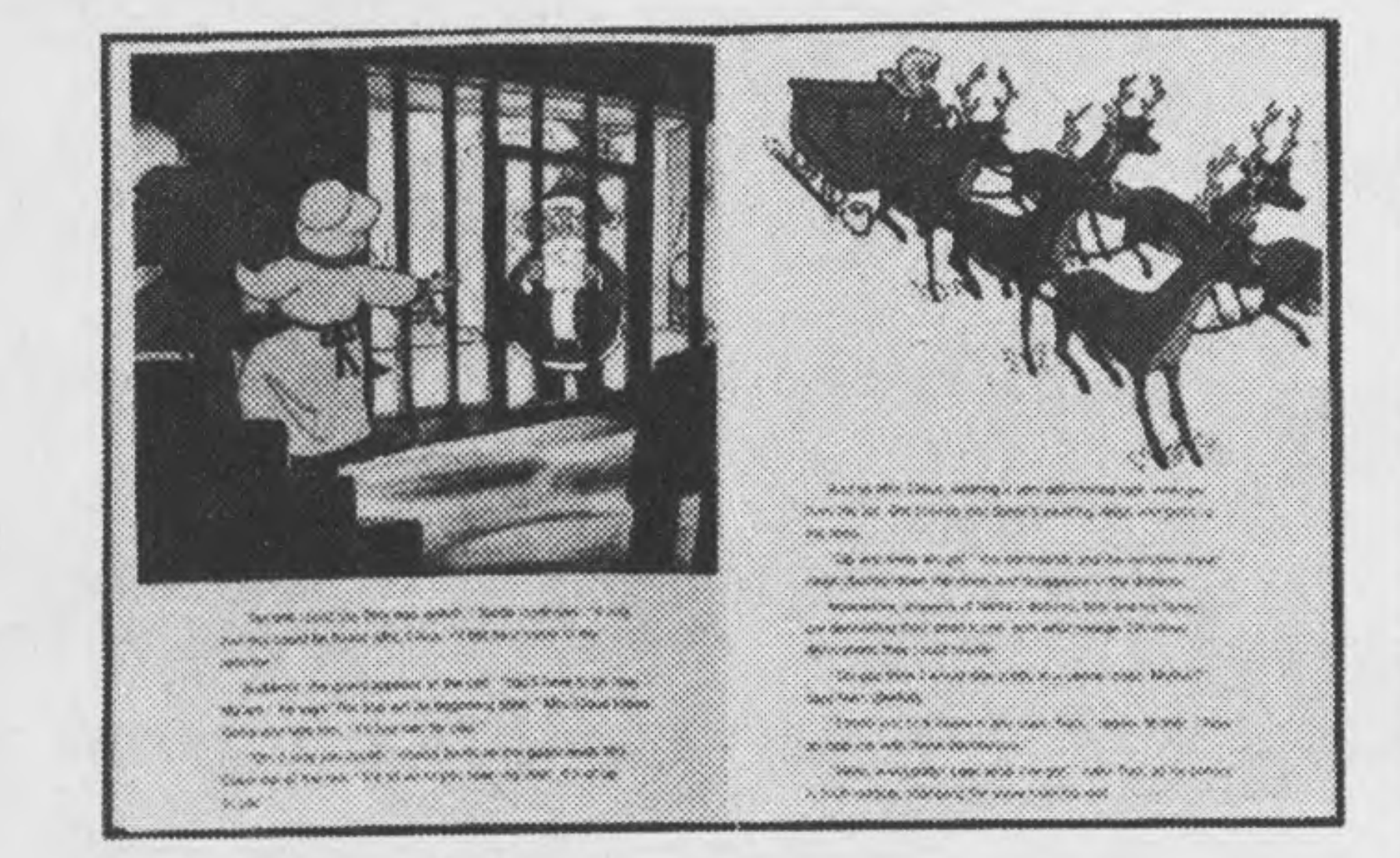

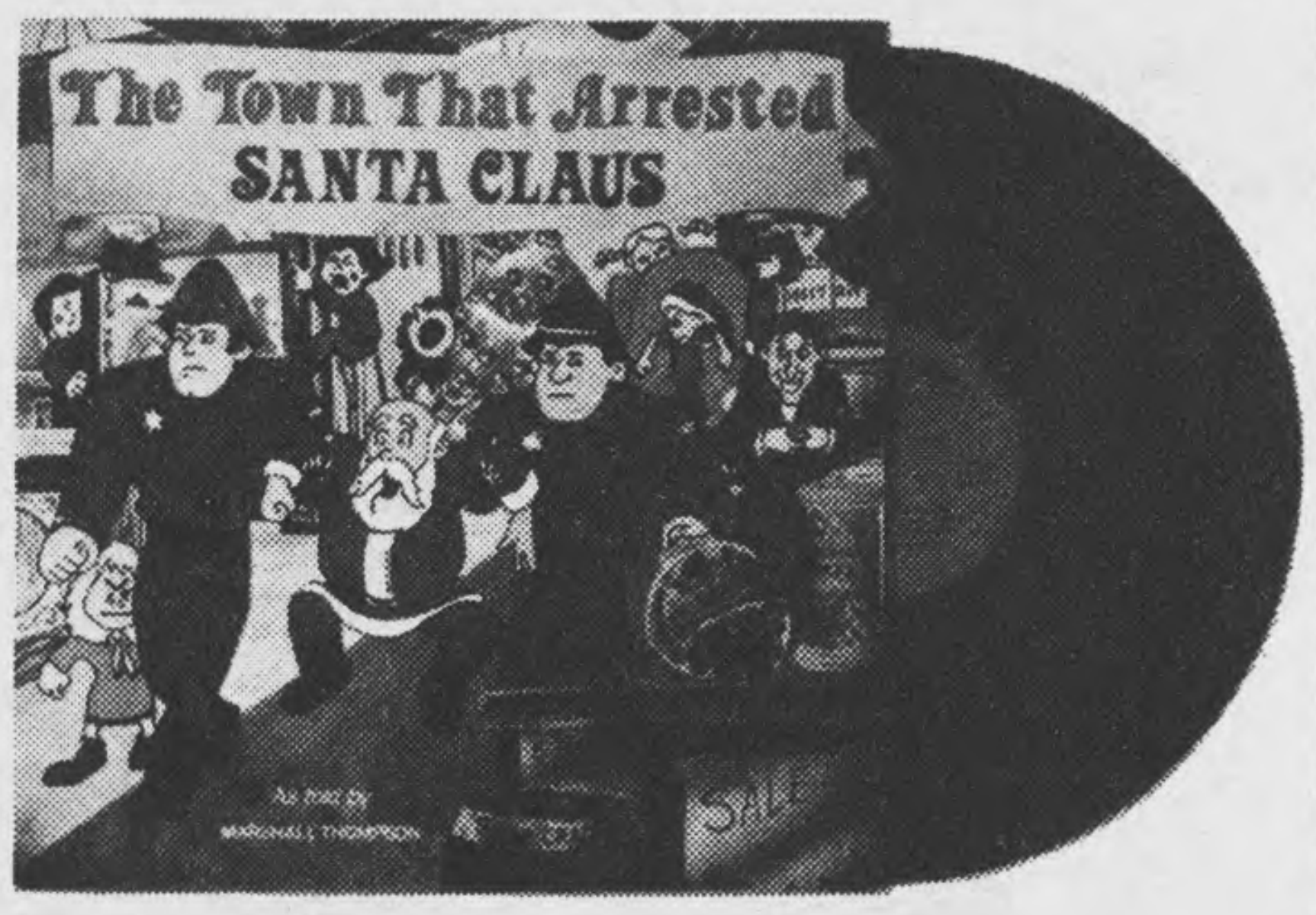

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President,
Beverly Hillcrest Hotel
at NARM Convention

'82 NARM Convention Designed To Tackle Most Crucial Issues

• *Continued from page 1*

home tape; 2. counterfeiting; 3. "turning the industry around"; and 4. opportunities presented by the Gift Of Music campaign.

If there is a positive note to be struck in a climate of concern, Cohen points to the convention theme—"The Magic Of Music"—itself "People are listening to as much music as before," explains Cohen. "The problem is that the consumer is listening to the same two or three artists, instead of six. There are fewer albums by hit artists, something we can see by how long top hits stay around on the charts and the number of singles released from them."

Hardly discounting home taping's role in the industry's fortunes, NARM will be confronted with difficult decision-making as a result of legislative attempts to put a royalty on blank tape.

The issue is compounded by a decision of its sister group, VSDA (Video Software Dealers Assn.) to condemn the proposed royalty and copyright owner control of rental in the amendment to the 'Betamax' Bill.

Cohen, who serves as executive vice president of VSDA, has previously stated that a NARM decision would be made following an address by Stan Cornyn of the Warner Communications Record Group Saturday (27), during which he is expected to reveal results of a new Warner hometaping study. But, Cohen suggests that the NARM board could decide its stand at a meeting Thursday (25) before the Cornyn talk. Yet, Cohen adds, a decision may be taken after the Cornyn address and may incorporate a poll of NARM regular members.

On futures, NARM is planning a **"Magic Of Digital Music"** program Sunday (28). "Pragmatically," says Cohen, "digital records may be X years off, but even if it is, we must talk now about its introduction."

The Sunday business period is also marked by—as its theme suggests—the realities of today's somber business climate. **"Face The Music: Let's Reverse The Downward Trend"** will include an address by Bob Summer, president of RCA Records, who will offer **"Counterfeiting & Piracy: A New Action Program,"** while James Bonk, executive vice president of Stark Record & Tape Service, will declare, **"Yes, Virginia, There Are Promotion Alternatives To Radio Airplay."**

On Monday (29), NARM's role in home video product is represented with a seminar/workshop session, **"The Video Software Marketplace: The Role Of The Record & Precorded Tape Merchandiser,"** chaired by Russ Bach, vice president of marketing development at WEA Corp.

Although Cornyn's address, tagged **"The Seven Plagues Of Sammy Ricklin,"** is being portrayed as having possible crucial significance to NARM position on blank tape royalties, his talk will be preceeded by the results of yet another study through Warners, Mickey Kapp and Dr. Martin Fishbein's **"Changing Trends In Consumer Buying Patterns Of Prerecorded Music: A Review Of Timely Market Research."**

Although NARM's "Gift Of Music" institutional campaign has received the support of major label entities, its funding approach—½-cent per album shipped, net returns—might be aired in an aura of controversy.

Further insight into the campaign should be revealed as part of the opening business session Saturday (27), including **"The Next Step: Capitalizing On The 'Gift Of Music' Momentum—An Institutional Advertising Campaign."** This will follow the keynote address by Terry Ellis, co-chairman of the Chrysalis International Group of Companies.

Billboard's NARM Team

LOS ANGELES—Billboard staffers who will be attending NARM, and who may be contacted through the magazine's booth (#15) in the convention center, are: Paul Grein, Irv Lichtman, Jim McCullaugh, John Sippel and Sam Sutherland and Gerry Wood, from editorial; Ron Carpenter, Joe Fleischman, Miles Killoch and Christine Matuchek from sales; Donna DeWitt, from circulation; and Gary Rosenberg, from conferences.

Executive vice president Jerry Hobbs, publisher Lee Zhito, associate publisher/director of charts Bill Wardlow and associate publisher Tom Noonan will also be in attendance, as will Sally Stanton from Billboard Information Network on the BIN booth (#14).

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New NARM Chief Okinow Is A Contemplative Man

As always, the NARM convention marks the start of a new president's term. Succeeding John Marmaduke is the president of Lieberman Enterprises, Harold Okinow, an atypically reserved but influential man, as this personal appraisal by Billboard's John Sippel illustrates.

LOS ANGELES—NARM president John Marmaduke will hand his gavel to a man who harkens back to the Renaissance. He could be a tonsured head abbot reading the Old Testament in a cloistered refectory.

The abbot whispered the way the president of Lieberman Enterprises speaks, especially when he's on the phone. The effect is startling. In an industry where bellowers prevail, the listener finds himself homing in so hard to hear Okinow that total concentration results.

Respect builds easy in association with Okinow. This writer calls him "Think Tank." Until you get to know Okinow, he's enigmatic. You sense introversion; immediately that's dispelled when you become acquainted as this scribe did in 1977 when NARM was conducting regional seminars to acquaint its members with the efficacy of barcoding. Stting next to the redheaded Okinow one morning scratched through to the real thinking man. The imperturability stripped away easily. Introverted Okinow never was! Reserved, yes.

As that first Century Plaza barcoding session proceeded, Okinow warmed up. Toward the end of the tedious day-long seminar, Okinow's deceptive wit and keen appraisal of the many ruts and potholes ahead honed my interest in a subject that had me yawning and nodding the entire morning. At subsequent such gatherings I covered, Okinow's influence subtly emerged. When the next NARM convention dissected barcoding for the entire membership, the bespectacled native St. Paulian was on the dias, quietly moderating the difficult subject.

"Quiet" does not describe Okinow. If there were an adjective between "studious" and "silent," you'd apply it to him. He's contemplative. A byproduct of his contemplation is NARM's "Gift Of Music" campaign. Okinow shuns credit, "It isn't new. Lots of people thought of it," he counters when you talk about his leadership. But he introduced it to the board and spearheaded its acceptance. And he's still on the case. During his acceptance, he'll

(Continued on page 35)

Retailers Favor Print Ads In 'Weekend' Supplements

• *Continued from page 24*

to print, 25% to radio and 65% to tv. Spots run from Feb. 6 through 13. Berndt is convinced that the ads not only brought in more buyers from the usual demographic pattern, but new buyers in the 34- to 49-year-old range.

Q Records started putting the Valentine's proposal together in November and presented it to the label reps in early January. "The day before it was to go on tv," Berndt says, "we were still finishing the commercials. But the most difficult part was the media buying. You can get more tv time for your money, but you have to know that the rates aren't fixed and that you can bargain."

In reaching the Miami-Ft. Lauderdale-Tampa areas covered by his stores, Berndt also used print ads, concentrating on the Friday and Saturday "weekend" sections that carry album and movie reviews and allied entertainment features.

"I can say this to retailers," Berndt advises. "The more cooperative you are with the manufacturers, the more willing they'll be to cooperate with you. If you refuse to work with them until you need money, you're going to be the last one they think of."

Activities Set For Spouses & Guests

NEW YORK – NARM convention spouses and guests will get a aerobics exercise session, hear about sexuality, divorce, the two-job family diets and situations whereby two families are merged as a result of remarriage.

A tradition at NARM is again repeated when spouse/guests can attend "Spouse Day In Beverly Hills" on Saturday (27) from 11 pm to 4 pm. This includes "A Shopping Spree On Rodeo Drive" and luncheon at Le Bistro.

The aerobics exercise session is scheduled on Sunday (28) from 7:30 am to 8 am. From 9 to 12 that morning, spouse seminars will be conducted on "The Two Job Family," "His Children, My Children, Our Children" and "The Opportunities and Responsibilities of Sexual Freedom." From 2 pm to 4 pm, the schedule calls for "The Diamond Method," described as a new dietary formula for "health, vitality and success," including a food preparation demonstration by Harvey and Marilyn Diamond.

Entertainment Has Artists & 'Annie'

NEW YORK—Recording stars once more come out for a NARM convention, although this year several performances reflect the boom in exercise product. As usual, entertainment will be a key factor in luncheons and special banquets.

The initial entertainment takes place at Saturday's (27) Installation & Merchandiser of the Year Award luncheon, with Richard Simmons, courtesy of Elektra Records, offering "The Richard Simmons Show." This segment, appropriately, is dubbed "Operation Reach." That night at the 16th annual Scholarship Foundation dinner CBS will host a performance by James Taylor.

On Sunday (28), the Country Music Luncheon will star Don Williams, courtesy of MCA Records. From 4 to 5 p.m., another exercise star, Carol Hensel of Mirus Records, will provide a dance and exercise program. Of special interest at 7 that evening, CBS is hosting a screening of "Annie" at Grauman's Chinese Theatre. The label is releasing the soundtrack of the film version of the still-running smash musical, thus giving CBS both the original cast and soundtrack albums.

On Monday (29) a luncheon to "Celebrate Something Special" will feature De-Lite's Kool & the Gang. NARM's "Gift Of Music" Awards Banquet that evening is emceed by Rich Little, star of Boardwalk's "First Family Rides Again" album, and features RCA's Rick Springfield.

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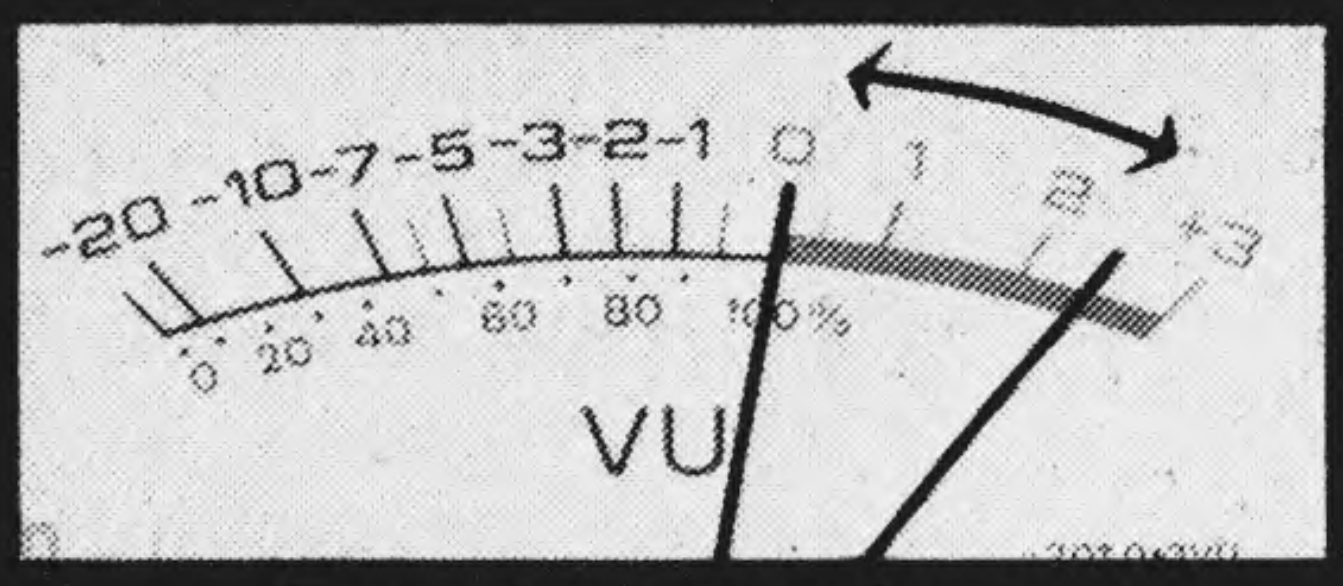

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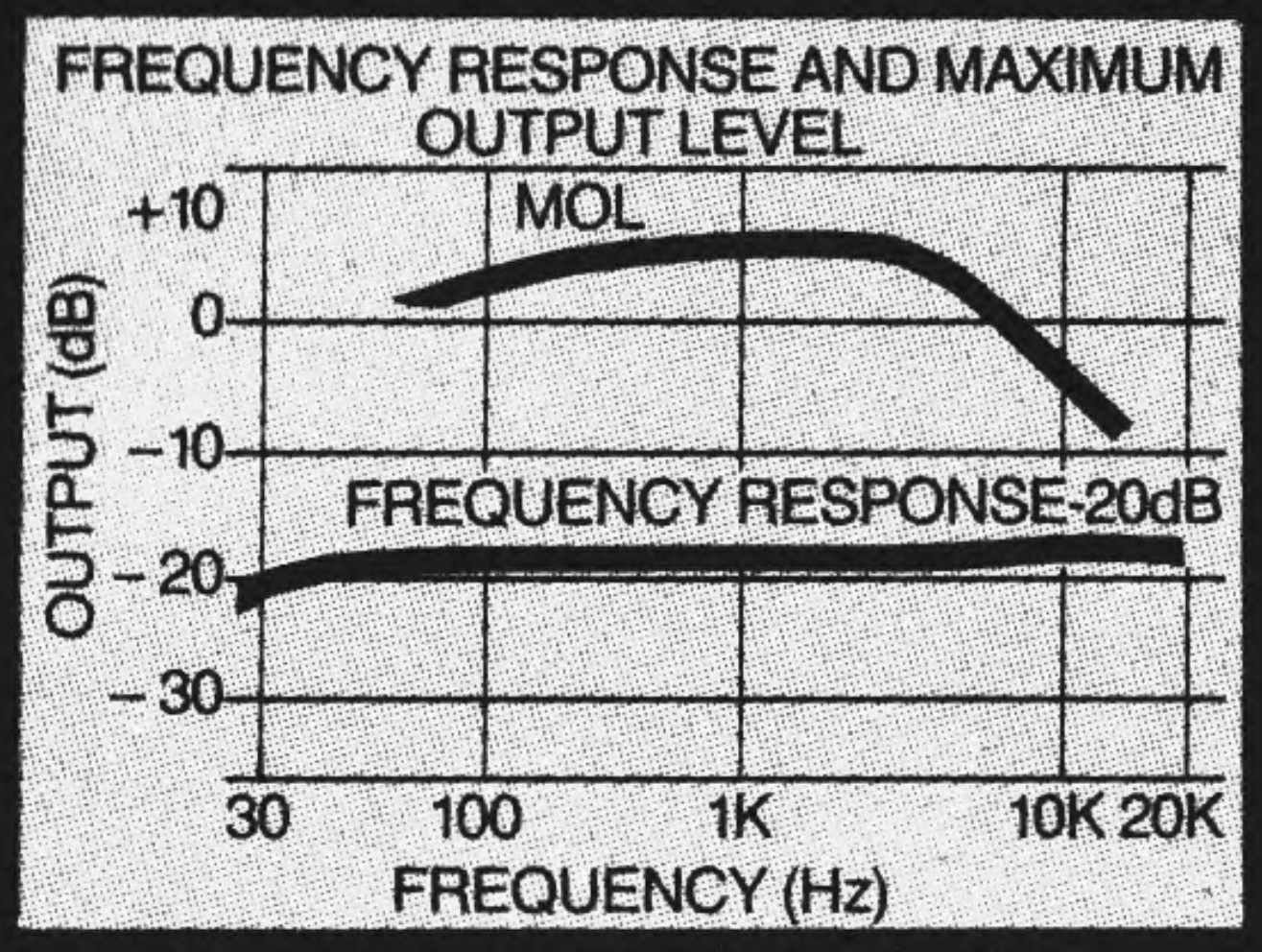

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Special Mart Product Thrives In Hard Times

Fragmentation May Be An Advantage

By SAM SUTHERLAND

LOS ANGELES—How can albums turn profits if they seldom reach even the bottom rungs of any chart, don't get significant airplay, feature little-known performers and stay trapped in a dealer's bins without benefit of store displays or posters?

For the mass market mainstream, the answer is they can't. But in the realm of special market product emanating from small independent labels, the prospect of market survival is by no means slim, even in a soft marketplace troubled by poor retail capitalization that impedes inventory development.

In fact, among the healthier small and medium sized indies and their distributors, there's some evidence that their more streamlined scale positions them for the growth of a new music market analogous to the "narrowcast" video world—a market in which the fragmentation of public taste so problematic to the branch giants and the larger pop and soul indies may actually be an advantage.

Consider such dramatic left-field career breakthroughs as those made by Rounder Records' George Thorogood and The Destroyers, Windham Hill's George Winston and Slash Records' The Blasters. In each case, seemingly non-commercial music—Thorogood's raucous, bluesy rock, Winston's meditative solo piano essays or The Blasters' raw rock traditionalism—has struck a public chord yielding sales that perked up retail and turned heads among big league labels. And for the labels involved, much lower overhead and more conservative expectations have translated into comparatively higher profits relative to the net volume sold.

Those LPs are only the most dramatic examples, however, and a host of other, more resolutely esoteric labels are able to see bottom line black ink after selling only five or even four digit volumes of product. With production and marketing budgets at a fraction of those dictated by the platinum goals set at the majors, the industry's savvier small labels and their distribution partners can not only make money, they can set trends influencing the trade's pop-oriented monoliths.

"Look what's happened with Mirus Music and the Carol Hensel exercise project," notes Harvey Korman, vice president and general manager of Cleveland's Piks Corp., which distributes a host of smaller labels as well as the better known, mainstream-oriented independent labels. "There was nothing going on with this kind of concept, but they had ideas and they developed them, and now there must be 15 different exercise albums out there.

"But who started it? That's a perfect example."

Closer to the mainstream, the music available from such labels offers similar surprises. "Windham Hill's case is a mind-blower," asserts Len Singer, head of Phoenix's Associated Distributors, commenting on the 1981 success of George Winston's "Autumn." It's so far out in left field, yet that record was selling like a pop record in my marketplace, going into the top 10 at many accounts despite the lack of a full-time jazz radio station in the market."

The fact that Winston's LP did garner jazz radio play in many other radio markets is itself a clue to the small indies' ability to transcend categories, since the music involved isn't conventional jazz but rather a highly melodic, classically influenced form of chamber jazz reminiscent of Keith Jarrett's improvisational work for ECM.

Such successes have helped transform the allure of smaller labels among the more ambitious independent distributors, even as the economy dampens retailers willingness to experiment with eclectic fare. And one underlying trend that nearly all distributors agree on as helping special market labels is a significant improvement in the technical quality of their products as well as their marketing professionalism.

"There's no question about that," agrees Hal Brody, whose House Distributors in St. Louis has specialized in small and medium-sized label merchandise since it opened its doors in 1974. "There's been an increase in the professionalism among the small labels. The manufacturers have certainly responded not only in their ability to market, but also in their ability to produce high-quality masters."

Distributors and labels alike point out that the smaller initial quantities needed for this area of merchandise prove an asset in attaining excellent pressing quality, while the general technological curve in the studio now enables even the most eclectic folk, ethnic, jazz and avant-garde artists to utilize multi-channel gear of a higher caliber than was the norm in the market five or ten years ago.

Smaller labels in fact shoot for audiophile standards in some cases, utilizing higher grades of vinyl, pressing at smaller manufacturing sites that cater to high-end goods and, in some cases, even resorting to half-speed mastering and other premium disk techniques. The tiny Clean Cuts jazz line, for example, has made virgin vinyl and poly/paper inner sleeves a fixture of its releases, while Windham Hill, which used half-speed masters on a number of regularly priced albums, has experimented with the introduction of a higher priced audiophile line.

The heart of the matter, however, remains the performances and artists themselves, and it's here that most advocates of special market labels feel the slump affecting the majors is an asset.

Notes Steve Marmaduke of Western Merchandisers, which has started handling smaller lines as part of its Denver independent distributorship, "Time magazine's top ten records for 1981 points up the viability of these labels, in that four of the top ten are from small, independently distributed labels. The most creative music that I hear, personally, is coming from those labels.

"Consumers are becoming very aware of the music. No matter what we may try to tell ourselves about their knowledge during the past five years, those consumers are increasingly better educated about what's available. Those buying small indie label rock records are simply tired of the processed rock'n'roll the majors have to offer, and while they may have started with more adventurous bands on the majors, like Talking Heads or the Police, now they want to hear new bands like the Blasters or X."

Moreover, as the economy squeezes corporate investment in new talent, and tightening playlists further deter the majors from experimenting with more specialized product, veteran musicians with prior deals at mainstream companies are popping up on the gourmet independents. Brody of House Distributors also points out that the emergence of acts like the Dillards or

(Continued on page 41)

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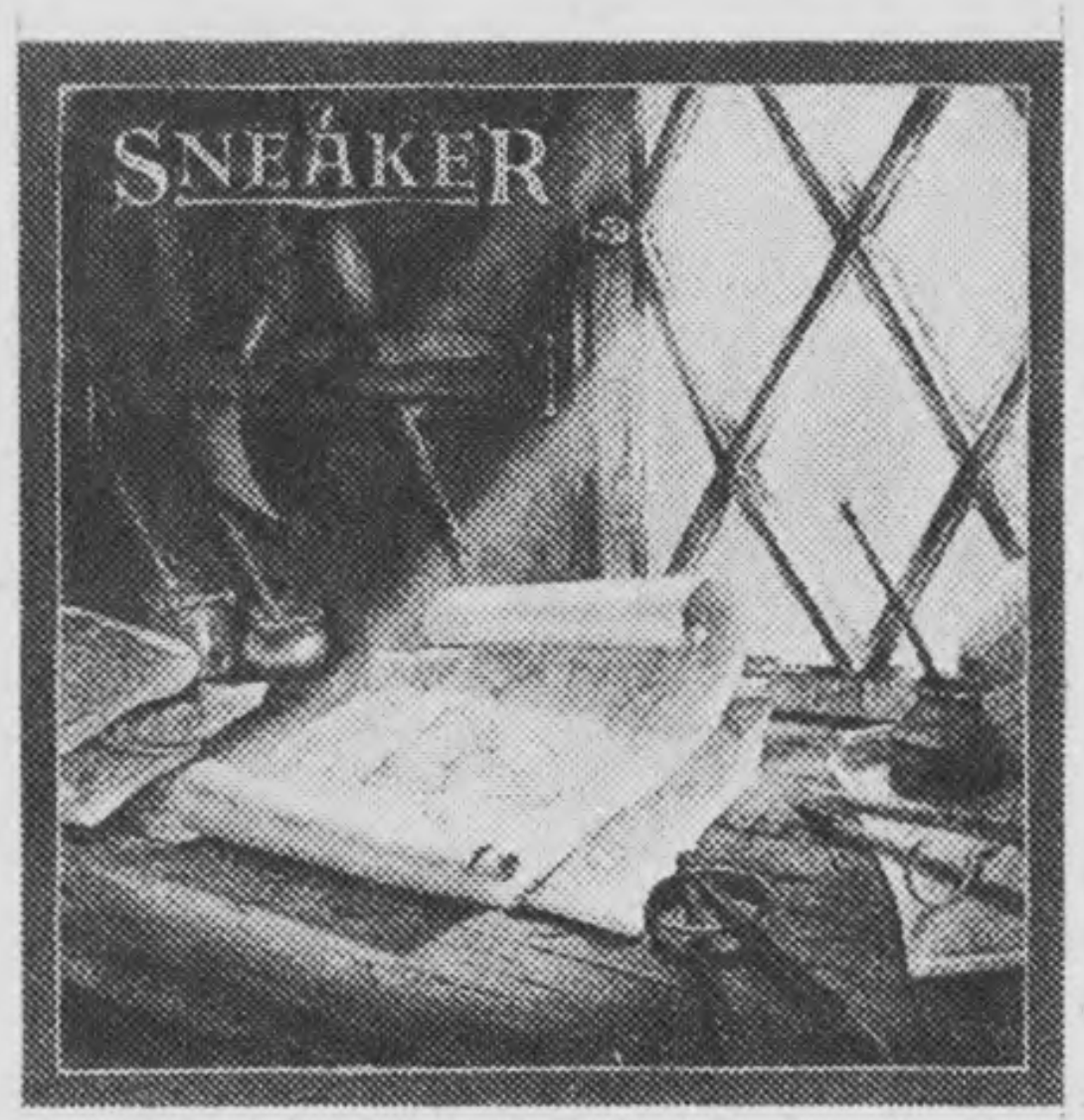

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Audiophile Recordings Are No Longer A Novelty

By ALAN PENCHANSKY

CHICAGO—Audiophile recordings continue to play a key supporting role in the merchandise mix today, along with providing stores a link between analog phono disks and the coming digital audio disk—expected to be on the market in less than a year.

Audiophile LPs and cassettes are the industry's high performance models, contributing diversity, lustre and profits, and helping to restore some of the perception of value in prerecorded product lost in recent years. Dealers, however, have greater difficulty inventorying audiophile product today as the number of titles has grown dramatically and admittedly not all of it is first class.

Audiophile production was at first a novelty in itself—whether direct-disk, digitally mastered, half-speed mastered or import pressed. Now, though, audiophile disks and tapes are selected on the basis of artist and repertoire, so wide has the selection become.

The field was pioneered by small companies with both an obsession for quality and something the majors apparently lacked—"ears." The U.S. leaders in technology and expertise continue to be Telarc, Sheffield Lab Records, Mobile Fidelity Sound Lab, M&K Real Time Records, Nautilus Recordings, Delos Records and Varese Sarabande Records.

Major record companies soon caught sight of the audiophile consumer, however, and are working hard to close the technical gap. CBS, RCA and MCA all have brought forth their own series for the sound buff, and CBS' CX-encoding system is being touted as a major sonic innovation.

Major importers in the field include Discwasher, AudioSource Brilly Imports and PolyGram Special Imports.

The market share of some early leaders has been dramatically curtailed because of the product abundance. Telarc Records, for example, is unlikely to match the 125,000-plus unit sales on its landmark "1812 Overture" recording, the first digital version. Three other digital recordings of the piece now exist and more are likely to follow—a statistic that characterizes the explosion of digital work today.

Nonetheless, it's felt that audiophile market saturation remains far off, and labels say total sales will continue to grow as more consumers discover the product for the first time.

For 1982, sound specialty labels' sights are set on a miniature medium once thought limited to taking dictation: the music cassette.

The cassette's frequency response and dynamic range have opened up dramatically, and the tape medium's imperviousness to damage and smooth, tick-less uniform output are major advantages. The disk's high fidelity preeminence—at least in analog—is seriously challenged, some audiophile firms believe.

Prerecorded cassette audio quality has charted a steady upwards course over the last half dozen years. Companies such as RCA, CBS, Sine Qua Non, and Vanguard today are duplicating for the audiophile.

The very finest prerecorded audiophile cassettes, however, now come from a number of small cottage duplicating houses employing the low-yield and costly "real-time" process—the master tape operates at normal speed as do the slave decks. This has inherent advantages over the high-speed methods.

Prices of these one-to-one copies hover in the $17-18 range and the value is not easily dramatized to the consumer, resulting in moderate sales to date. A number of companies, however, have recently entered the market.

Nautilus Recordings is debuting its line this spring with four titles from the firm's catalog of half-speed mastered disks. A counter merchandiser and other selling aids will be offered to support the cassettes being duplicated on Maxell tape.

Other suppliers of real-time duplicated cassettes are Mobile Fidelity Sound Labs, AAG Music, In Sync

(Continued on page 32)

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RCA Records and Tapes

Dealers Bullish On Future Of Home Video Game Sales

NEW YORK—The markup may not be as attractive as it could be just yet, but prominent record retailers are enthusiastic about the prospects of home video game sales.

However, dealers say that it's still too soon to tell whether the cartridges will draw a new population of record buyers into their stores.

Lou Fogelman, president of the Music Plus chain in Los Angeles, is typical of those executives who see the games as "plus business." He says that he's convinced video games sales do not take away from the music dollar. "The key is to develop an identity with the video consumer. We'll always be a record store, but the more involved we get with software the better positioned we'll be to lure consumers away from toy and hardware stores."

In San Francisco, Bob Tollifson, vice president of marketing for the Record Factory chain of 29 stores says he's excited by the plus-profit potential of the games. But he isn't entirely sure that he's selling to a new audience. "I think we're selling to the same people who buy records," Tollifson opines. "We're just taking advantage of the traffic. Nobody can handle video games better than a record retailer. Department and stereo stores don't know how to merchandise the product properly. When a video game is hot, it's like a new release. Other games sell steadily as catalog goods. And the rest die off."

The outlook for the games is also bright at the Record Bar, based in Durham, N.C. Reade White-Spunner, the chain's manager of special products, says that about 110 stores will carry Atari's Pac-Man cartridge and that 53 of these stores will become full video game centers. "We're looking for alternative products, and video games fit right in with our image as a home entertainment center," she notes. With proper in-store merchandising displays, we feel we can capitalize on mall locations to make people aware of our involvement, which comes at a time when there's nothing happening with new record releases."

Mel Goldstein, the accessories buyer for the Record World/TSS chain, Freeport, N.Y., argues that dealers are afraid that if they don't carry the games, they'll lose potential sales. "I understand the attitude, but I won't be stubborn if they don't sell," he says. "We brought 15 Atari and seven ActiVision games into three of our best stores earlier this month on a test basis and we'll see how they do. First reports were that the same people buying prerecorded product bought the games. So I'm not convinced we'll see so many new faces."

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Audiophile

• *Continued from page 29*

Labs, Delos Records and Desmar Records. Dubbing, in many cases, is done from the original master tape usually after being transferred to a digital recorder.

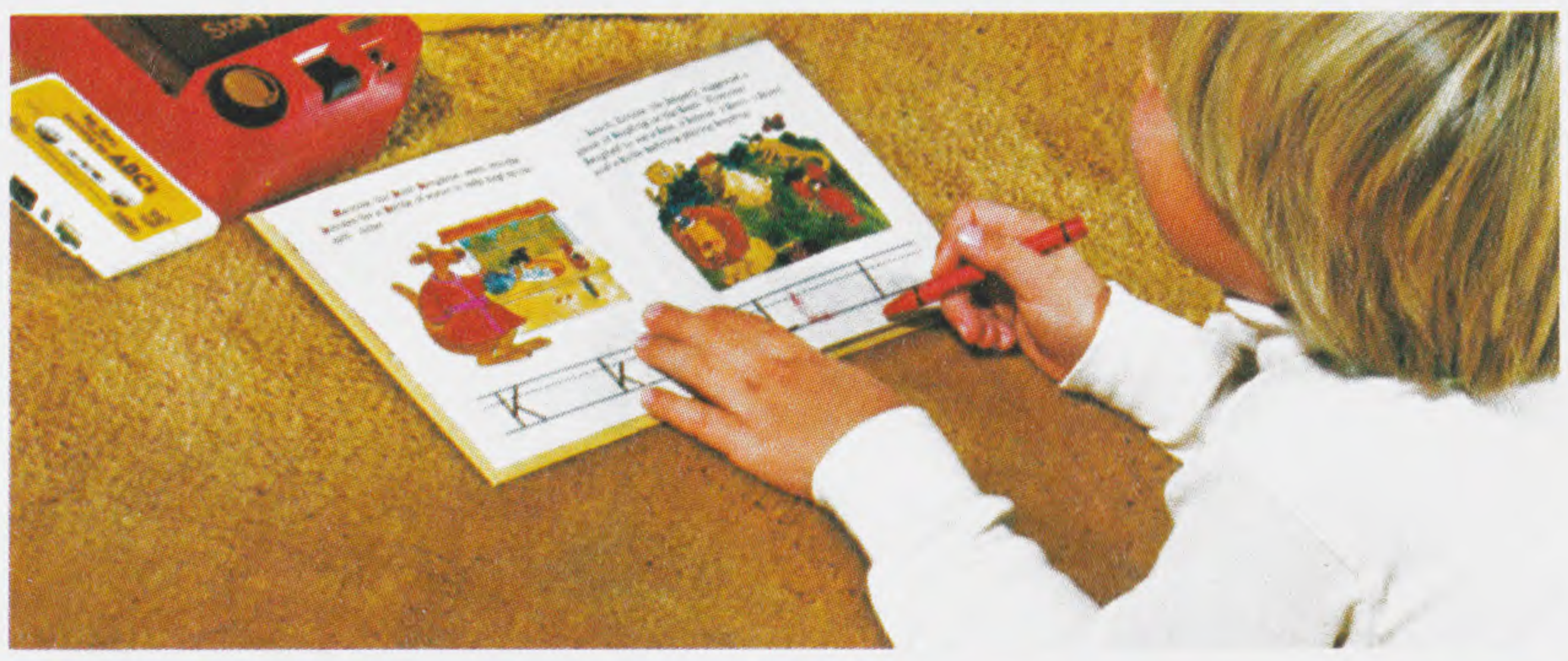
The U.S.'s first audiophile label was L.A.-based Sheffield Lab Records. It's new product line, set to debut this year, is "Sheffield Treasury," offering two titles initially, at $13.98 list. These recordings are identical to direct disks released earlier, but have been cut from analog back-up tapes. A good ear and a pretty good stereo rig are needed to tell apart these tape releases from the widely acclaimed direct-disks, Sheffield says.

The technical development in which potential audiophile interest is greatest is, of course, digital recording. It now seems a good bet that digital audio disks will be a reality before next Christmas rolls around.

Digital audio disks are widely touted as a panacea for industry ills ranging from counterfeiting and pirating to consumer indifference. At the NARM convention, a demonstration of the Sony/Philips Compact Disc system will be offered and one whole morning presentation is devoted to digital, sponsored jointly by NARM and the SPARS recording studio organization. It promises dealers an excellent opportunity to check out the technical future for themselves.

The way to kids' minds is through their hands.

Tele-Story's new "Growing Up Smarter"® series features many exclusive "child involvement" extras.



Due to the overwhelming popularity of Tele-Story in 1981, we've added six terrific new titles to the "Growing Up Smarter" series, making ten different items in all.

Exciting new titles include: Learning my 1,2,3's•Learning Shapes and Colors•Learning the Calendar•Learning about the Planets•Learning about the Zoo•Learning about Manners.

Like our long time favorite Tele-Story Fairy Tales, these new "Growing Up Smarter" programs assist and reinforce the basic learning skills which are critical to the growing child. The series is also designed to provide parents with the tools they need to support their childrens' school learning experience. Each title comes complete with a full color hard-covered book, cassette and a fun and educational "child involvement" toy.

Team up these outstanding new titles with our POP support materials and you'll learn that the way to more profits is through Tele-Story's "Growing Up Smarter" series.

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See us at the NARM Show, Booth #6.

Music Plus Avoids 'Klondike' Mentality On Video

• *Continued from page 24*

Bugs like that needed to be worked out."

Other "bugs." "What's a 24-hour period? What happens if there's a holiday? What do you charge the customer? Questions like that constantly came up.

"It also requires a special type of salesperson. someone as knowledgeable and enthusiastic about movies as they are about music.

"And at first we put in X-rated product but we had a hard time handling it. We didn't want to display it openly. But the kids were just too uncomfortable handling it so we took it out. That's not to say, though, we wouldn't put X back in if we move more seriously into the video business.

"We are also operating with one inventory because we can't afford to buy one rental and one sale inventory. So we don't have that much depth. We know operating with one inventory is hurting us a little bit. But if a hot new title comes out, like an 'Ordinary People,' we will get a few extra pieces. Now we have some 163 titles on VHS and 81 Beta.

"Like everything else you need depth and selection. I'd say if you are thinking about seriously being a video dealer, you need 1,000 titles. And that takes a lot of money.

"Our average sale for a cassette is a few dollars over list. List prices range from $39.95 to $99.95. Rental is $5 per day and $10 for the weekend. That's not very competitive in this town but it is if you have the right selection and proper service. It's nice to be able to charge $1 per day for rental but what if you have to wait in line 45 minutes? I've seen that happen. What the hell is $1 then.' "

• January 1982-Present—"I think we will expand in the prerecorded video area. It's been a slow process but I see the figures every week and there's been growth. We've picked up quite a few transactions since Christmas and we're increasing our title offerings."

Video games are added. "It's a hot item. It's a less expensive commitment in inventory. And at least you know what the hell you are doing because you know whether or not you own the inventory. One of the frustrating things about the video business is that you can't sell the product. What a terrible thing. It's my ambition as a retailer to make the sale. I realize rental is important but not being able to sell product goes against my grain.

"Right now games are not a significant part of our business but I'm selling everything we can get. Let's face it, with the record industry down, this is a traffic builder and it's basically the same clientele. The market is more than records now. We're not down on the music industry but for record retailers who want to service the market, this is the way to go. If we don't do it, then Sears, K-mart and others will serve that market.

"Adults are coming in with dollars to spend and more than one customer had come in for prerecorded video or video games and has wound up purchasing records."

Brands of games carried are Atari, Intellivision, ActiVision and Imagic.

"We're chasing them, they are not chasing us. Atari I get two step while Intellivision I get direct. Those guys want you to pay their bills. They are very concerned about that. They can sell that merchandise elsewhere. It's not like the record business used to be. When you're dealing with video games suppliers you have to sign a purchase order for the year.

"We are enthusiastic about all these areas and we may add the videodisk in the future. It also gives us a chance to cross promote LPs and videotapes. We've done well with the various video music tapes that are available—Blondie, Fleetwood Mac, the Kinks and others.

"We're the razor blades for all those razors."

Video Rental: Programs At A Glance

Walt Disney Home Video	Cartoon shorts for rental only are licensed to dealers for $22.50 for a 13-week period. The fee for rental-only feature films for the same period is $26, with the exception of three $30 titles: "Dumbo," "Alice In Wonderland" and "Watcher In The Woods." "Dumbo" is eligible for both sale and rental, while the other two are rental-only. There are also sale titles.
MGM/ CBS Home Video	Called "First Run Home Video Theater," MGM/CBS Home Video's rental plan was launched last month. It releases one title per month, prior to that title's appearance on cable or pay tv, at a cost to dealers of $60 per cassette for four months. After four months, the titles become available for sale or rental. All "First Run" titles are red cassettes packaged in clear plastic boxes. Titles are: (Feb.) "Tarzan The Ape Man," (March) "S.O.B.," (April) "Rich And Famous," (May) "All The Marbles," (June) "Whose Life Is It Anyway?," (July) "Pennies From Heaven." Titles can be ordered up to 30 days prior to release. All other MGM/CBS titles are for sale only.
Twentieth Century-Fox Video	Under Twentieth Century-Fox Video's lease/rental plan, dealers lease titles for a six-month period for rental only to their customers. After six months, a title either reverts to sales, is renewed as rental-only or is taken out of circulation for reintroduction at a later date. Cost to dealers for the six months is $75 for "A" titles and $45 for "B" titles. Each lease/rental title is specially packaged, and each cassette has its own serial number to discourage unauthorized duplication. Orders are taken quarterly, with monthly shipments. All other Twentieth Century-Fox titles are available for sale.
Paramount Home Video	Paramount adds a surcharge to account for rental activity of its titles. Depending on the title, the company charges between $1 and $25 extra on the base wholesale price. This surcharge is also part of a title's suggested retail price. Dealers are free to sell or rent in any combination.
Thorn EMI Video Programming Enterprises (TEVPE)	A formal rental program from Thorn EMI will be announced officially in April and will consist of surcharges added to titles to account for rental activity. There will be different "tiers" of rental surcharges, depending on a title's popularity.
Warner Home Video	The "Dealer's Choice" program from Warner Home Video consists of a three-tiered classification of titles. "A" and "B" titles are for rental only, at different pricing schedules, and "L/P," or "lease/purchase," titles may be rented or sold. "L/P" is the equivalent of an installment plan. Rental-only "A" titles are available to dealers in 28-day cycles. The first cycle costs $22, the second $18, the third $15, the fourth $13 and subsequent cycles $12. "B" title fees are exactly half. Tapes can be returned at the end of any cycle. A six-month fee is also available: $84 for "A" titles and $42 for "B" titles. Fees for "L/P" titles also descend at the end of each 28-day cycle, until the full dealer purchase price for the cassette (between $30 and $90) is met. If the dealer decides not to purchase the tape, he has the option of returning it to WHV at the end of any cycle. Fees are $11, $9, $8, $6, $5 and $4 thereafter. Once the full price is paid, a title becomes the dealer's, to sell or rent as he sees fit.

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— BOWIE — -HANK WILLIAMS -- BREAD --—

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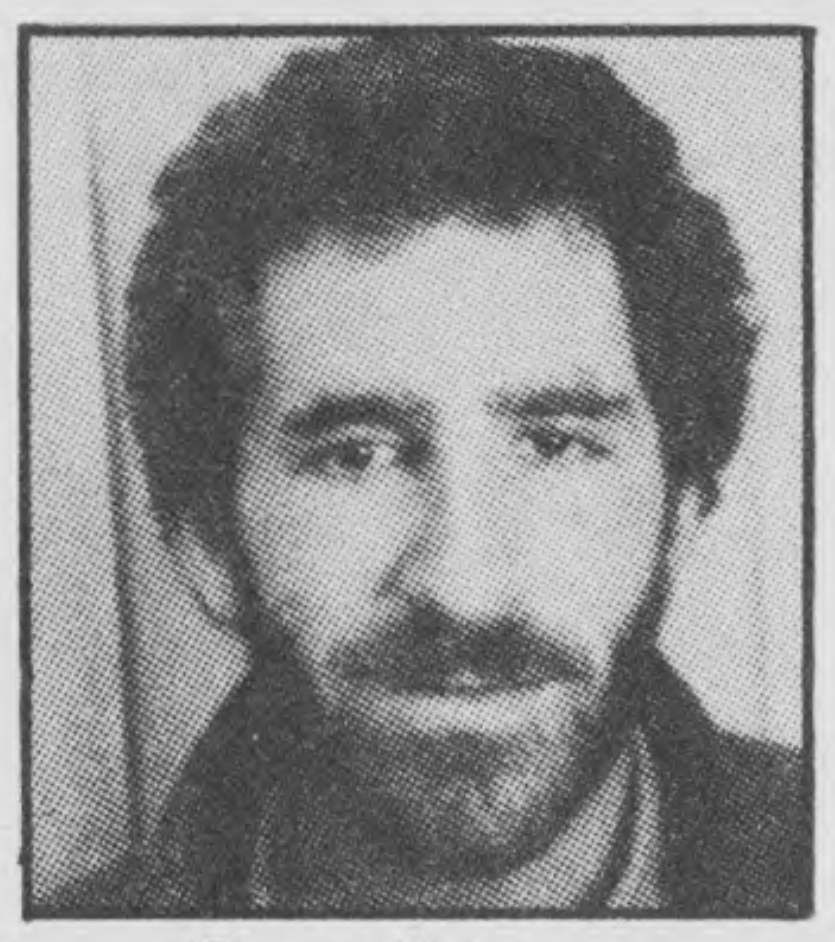
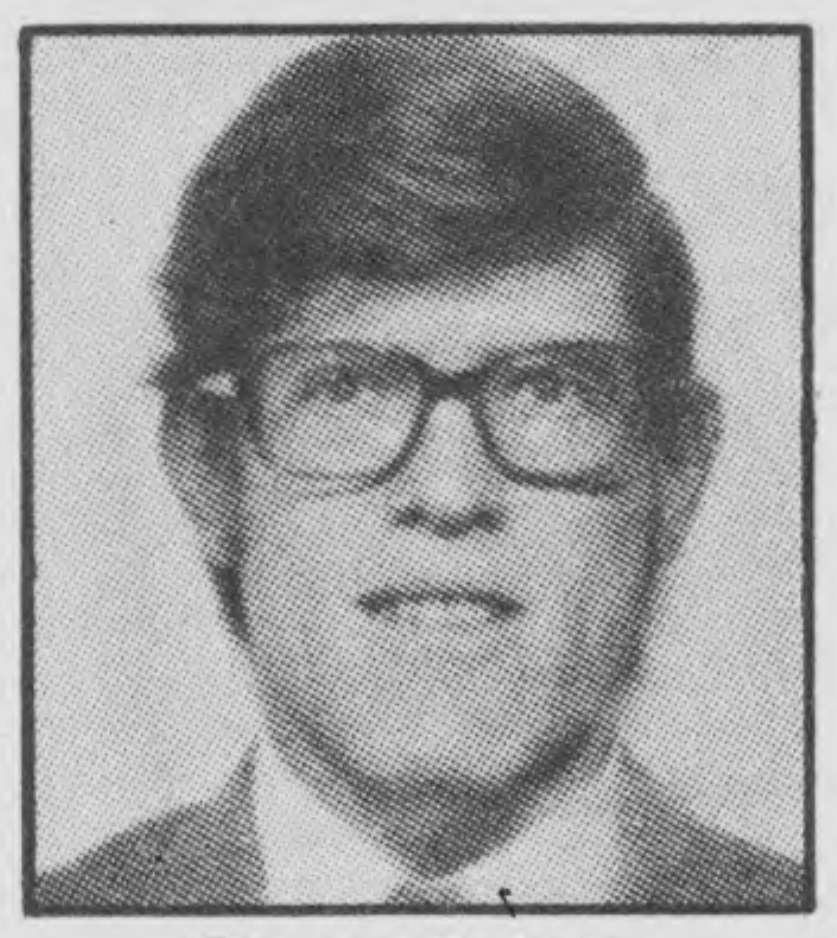


Geoff Young
Managing Director

U.K. EXPORT CO.

BOOTH 23

Current Product at Overstock Prices



Steve Brink
Export Manager

:- PROCUL HARUM -:

--- DIANA ROSS --- WHO — CREEDENCE —

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New Vidisks Ready For Dealers

LOS ANGELES – NARM members who have expanded their business to cover video software, and those considering such a move, can look for a substantial flow of new product in the videodisk format during the second quarter, augmenting titles coming on videocassette (separate story, this issue).

RCA SelectaVision will be introducing its first wave of stereo software during the May/June period, designed to complement its new stereo-capable videodisk players.

At least 10 video music titles will be in that first wave featuring such artists as Rod Stewart and the Who. "Pippin" is also expected to be in that first stereo video music group.

RCA is expected to promote and highlight stereo software and hardware in a major way.

On the movie side, a new pattern of 8-10 monthly releases is also being put in place for 1982. New titles include: "The China Syndrome," "Apocalypse Now," "One Flew Over The Cuckoo's Nest," "The Maltese Falcon," "Shogun," "Easy Rider," "The Hobbit" and "Escape From New York." "Star Trek III" will feature two episodes from the popular television series— "The Trouble With Tribbles" and "The Tholian Web."

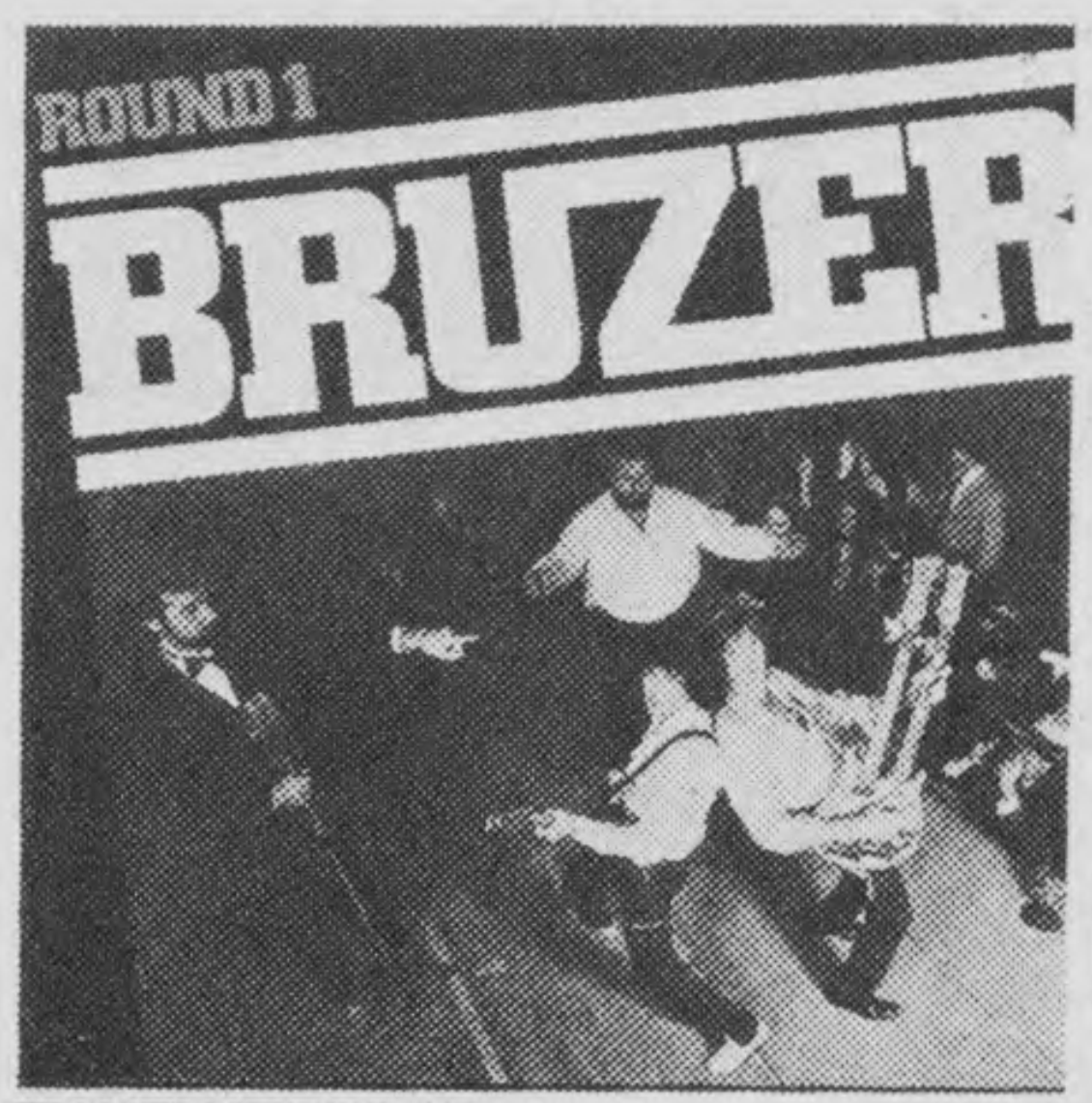
Also on the CED format but from MGM/CBS shortly are such titles as "Tarzan The Ape Man," "Charlie Daniels Band" (in stereo), "Victory," "Westworld," "Viva Las Vegas," "The Pirate," "Seven Brides For Seven Daughters" and "Great Fights Of The 1970s."

One possible MGM/CBS videodisk plum, although it wasn't confirmed at presstime, might be Simon & Garfunkel's recent concert in New York's Central Park (in stereo).

"Physical," the Olivia Newton-John video music disk from MCA Videodisc was slated to ship in March for the laser optical camp.

Other laser disks from Pioneer Artists upcoming are the "La Fille Mal Garde" ballet, "Pippin" and "The Eve," another video music project.

Twentieth Century Fox Video is promising "Murder By Decree" on the optical format, while Paramount is promising "The Conversation" and "War Of The Worlds."



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'Kidisks' Riding High As Labels' Sales Surge

By JOHN SIPPEL

LOS ANGELES—One branch of repertoire that's not daunted by a recessionary economy in the U.S. is kidisks.

Riding on a demographic tidal wave and further buttressed by a continual release of new, widely accepted licensed moppet characters, kiddie labels report black bottom lines whose profit is being turned into consistently attractive new releases.

Surfing the crest of the ascending wave of U.S. births is less-than-five-years-old Kid Stuff Records. In 1982, president Irv Schwartz will release a Space Shuttle album, three exercise packages by major licensed names and a string of albums by characters such as Bugs Bunny, Porky the Pig and Roadrunner from an agreement just concluded with Warner Bros. for Looney Tunes.

Schwartz and longtime kiddie record sales executive Jerry Weiner put their blue chips on modernizing their new line with pertinent releases. They garnered attention with their moppet versions of "Grease" and "Saturday Night Fever" several years ago.

Since that time, Kids Stuff has built more than 100 different titles. Key sellers have been product by established licensed characters such as Raggedy Ann & Andy; Strawberry Shortcake; Benji; Barbi; Monchhichi; Marmaduke and Nancy and Sluggo. At least six record and/or cassette packages will be released from the Looney Tunes' characters in 1982, along with six to

(Continued on page 40)

New LP/Tape Releases

• *Continued from page 25*

SCRATCH BAND
Featuring Danny Flowers
LP MCA 5300 .... $8.98
CA MCAC5300 .... $8.98

SHOTGUN
Ladies Choice
LP Montage ST72007 .... $8.98
CA 4XT72007 .... $8.98

SONS OF THE PIONEERS
Sons Of The Pioneers
LP Columbia FC37439
CA FCT37439

STAMPLEY, JOE
I'm Goin' Hurtin'
LP Epic FE37927
8T FEA37927
CA FET37927

STEALER
Stealer
LP MCA 5292 .... $8.98
CA MCAC5292 .... $8.98

SUN
Let There Be Sun
LP Capitol ST12204 .... $8.98
8T 8XT12204 .... $8.98
CA 4XT12204 .... $8.98

SWOLLEN MONKEYS
After Birth Of The Cool
LP Cachalot CA128

TOTO
Toto IV
LP Columbia FC37728
CA FCT37728

TUCKER, TANYA
Live
LP MCA 5299 .... $8.98
8T MCA 5299 .... $8.98
CA MCAC5299 .... $8.98

VARIOUS ARTISTS
Raiders Of The Lost Dub
LP Mango MPLS9705

VARIOUS ARTISTS
Rodney At The ROQ, Vol. 2
LP Posh Boy PBS123

VARIOUS ARTISTS
The Secret Policeman's Other Ball: The Music
LP Island ILPS9698 .... $8.98

WARD, JACKY
Night After Night
LP Asylum E160013 .... $8.98

WEAVER, PATTY
Patty Weaver
LP Warner Bros. BSK3665 .... $8.98

WEBB, JIMMY
Angel Heart
LP Columbia FC37695
CA FCT37695

WHISPERS
The Best Of . . .
LP Solar BXL14242 .... $8.98

WILDE, KIM
Kim Wilde
LP EMI America ST17065 .... $8.98
8T 8XT17065 .... $8.98
CA 4XT17065 .... $8.98

WILLIAMS, DENIECE
Niecy
LP Columbia FC37952
8T FCA37952
CA FCT37952

XAVIER
Point Of Pleasure
LP Liberty LT51116 .... $8.98
8T 8LT51116 .... $8.98
CA 4LT51116 .... $8.98

JAZZ

DAVIES, DENNIS RUSSELL, see Keith Jarrett

IRAKERE
Cherkere Son
LP Milestone M9103

JARRETT, KEITH, DENNIS RUSSELL DAVIES
Ritual
LP ECM11112 .... $9.98

JOHNSON, EDDIE
Indian Summer
LP Nessa N22

THORNHILLS'S, CLAUDE, ORCH.
Claude Thornhill's Orch.
LP Circle CLP19

TYNER, McCOY
13th House
LP Milestone M9122

CLASSICAL

ALKAN, CHARLES-HENRI
Etudes
Smith
LP Arabesque 81273 (3) $23.94
CA 91273 (3) $23.94

BACH, JOHANN SEBASTIAN
Tri-Centennial Recording Project The Well Tempered Clavier, Bk. 1
Martins
LP Arabesque 65053 (3) $29.94
CA 75053 (3) $29.94

CHOPIN, FREDERIC
Preludes
Lima
LP Arabesque 6506 .... $9.98
CA 7506 .... $9.98

HAYDN, FRANZ JOSEPH
Wind Divertimenti
Consortius Classicum, Klocker
LP Arabesque 80832 (2) $15.96
CA 90832 (2) $15.96

MOZART, WOLFGANG AMADEUS
4 Hand Piano Music
Newman, Lubin
LP Arabesque 8125 .... $7.98
CA 9125 .... $7.98

RAVEL, MAURICE
Daphnis Et Chloe
London Symph. Orch. & Chorus, Previn
LP Angel Digital DS37868 .... $10.98

SCHUMANN, ROBERT
Four Symphonies
Dresden State Orch., Sawallisch
LP Arabesque 81023 (3) $23.94
CA 91023 (3) $23.94

VERDI, GIUSEPPE
La Traviata
Scotto, Kraus, Bruson, Philharmonia Orch., Ambrosian Opera Chorus, Muti
LP Angel Digital DSCX3920

CLASSICAL COLLECTIONS

BAMBERG ORCH. & BERLIN PHILH.
Venetian Polychoral Music
LP Arabesque 8086 .... $7.98
CA 9086 .... $7.98

SPOKEN WORD

BRIDESHEAD REVISITED (Excerpts)
Sir John Gielgud
LP Caedmon SBR501 .... $22.95
CA SBC501 .... $22.95

BUNNICULA
Lou Jacobi
LP Caedmon TC1700 .... $8.98
CA CP1700 .... $8.98

(Continued on opposite page)

A Contemplative Man, Okinow Is New NARM Chief

• *Continued from page 26*

reveal another strategy to strengthen it.

Okinow is deeply involved in whatever he does. He started working parttime in a family business, Joasting & Schilling, St. Paul, in high school. It was a restaurant supply house. When he started fulltime after graduating with a Bachelor's in business administration from the Univ. of Minnesota, he went through the ovens, pots, pans and silverware stages, breaking ground into kitchen design. In between he was a salesman, stockroom clerk, purchasing director finally ending up in engineering.

When the business was sold in the mid '50s, Okinow became a manufacturers' rep in cafe equipment. In 1960, he added Data Systems Inc., a data processing bureau in the Twin Cities.

A 1959 event changed his life. He married Sandra Lieberman. By 1966, Okinow and Lieberman Enterprises chairman of the board David Lieberman were talking about taking Acme Music from independent label distribution to rackjobbing Okinow chose to throw his lot with the new venture.

For four years, Susan Distributing, the rack operation, plodded along, Okinow recalls. Then in 1970, Susan opened in Chicago and Lieberman Enterprises nudged the rack frontrunners. The upward spiral went into high gear as Lieberman acquired Taylor Electric, Milwaukee (1974); Musical Isle, Chicago (1975); Musical Isle, Kansas City-St. Louis, 1976 and ABC Records & Tapes, a national racker in 1978.

It was right after that Okinow urged NARM to research barcoding. The basic barcoding project eventually prodded NARM into its present development of uniform industry paper procedures.

Today Lieberman Enterprises is one of the three largest rackjobbers in the world. Its 900 employes in nine branches serve more than 2,500 rack locations in 45 states, while its companion one-stops ship product to more than 1,000 customers.

Ahead? Okinow wants Lieberman Enterprises to take open display of prerecorded cassettes to its ultimate. He'd like Lieberman's good example to persuade the industry to follow step.

Okinow sees no major change in modus operandi as president of NARM. He wants to see the "Gift Of Music" working nationwide. When Okinow, wife Sandra and 20-year-old son, Stephen, a junior at Brandeis Univ., Waltham, Mass., take their annual hiatus, wherever it might be, he wants plenty of evidence that "Gift Of Music" is moving goods.

New LP/Tape Releases

• *Continued from opposite page*

CRIME & PUNISHMENT (Excerpt)
James Mason
LP Caedmon TC1691 .... $8.98
CA CDL51691 .... $8.98

FREDDY THE DETECTIVE & SELECTED POEMS BY FREDDY THE PIG
Pat Carroll
LP Caedmon TC1698 .... $8.98
CA CP1698 .... $8.98

GOD EMPEROR OF DUNE
Frank Herbert
LP Caedmon TC1694 .... $8.98
CA CDL51694 .... $8.98

HISTORIES OF GARGANTUA & PANTAGRUEL (Abridged)
James Mason
LP Caedmon TC1675 .... $8.98
CA CDL51675 .... $8.98

A NECKLACE OF RAINDROPS & OTHER STORIES
Joan Aiken
LP Caedmon TC1690 .... $8.98
CA CP1690 .... $8.98

NICHOLAS NICKLEBY
Roger Rees
LP Caedmon TC1702 .... $8.98
CA CP1702 .... $8.98

NIGHT
Elie Weisel
LP Caedmon TC1701 .... $8.98
CA CP1701 .... $8.98

PEOPLE ANIMALS & OTHER MONSTERS
Jack Prelutsky
LP Caedmon TC1699 .... $8.98
CA CP1699 .... $8.98

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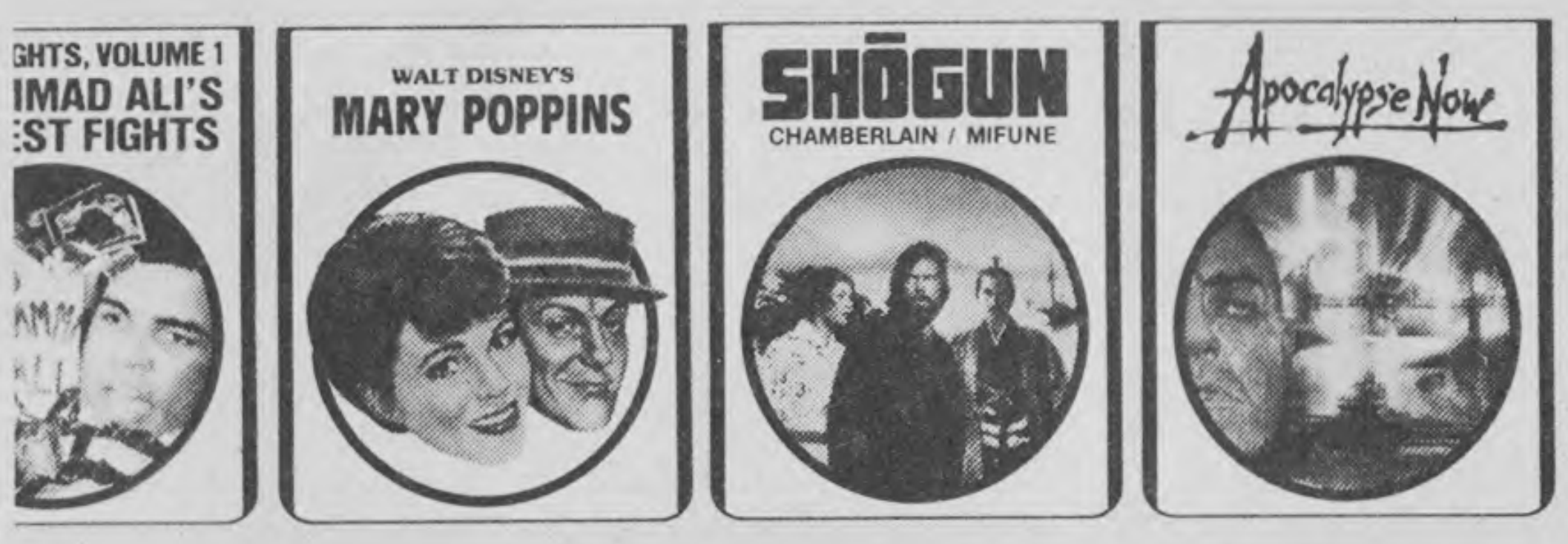
You'll increase sales, too, when you create a spectacular display—especially with our new "showoff" revolving Display Rack.

But even the biggest display probably can't contain the huge selection of RCA VideoDiscs. So we've designed a special Take-One box which holds 100 eye-catching brochures listing our complete collection. Offer them to your customers—because the more they know about RCA VideoDiscs, the more they'll buy.

Contact your RCA distributor to get these profit-making displays, and see how they keep customers coming back into your store.

Nipper said it, "Show and sell."



RCA
VideoDiscs

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Hard-selling software

CED

New Titles, Promo Campaigns Boost Video Software

• *Continued from page 21*

Ben Tenn, vice president of retail products for Disney, says the company is planning a major summer promotional campaign called "Disney American Summer." Exact details were not available at press time, but Tenn indicates the program is designed to enable dealers to "sell a very sellable product, a turn-key promotion that will enable many dealers who are not currently into video to get into it easily and profitably. It's especially suited to the record retailer."

Disney is also beefing up its POP act with posters, and other materials.

Family Home Entertainment: Shipping right now is "Gumby, Vols. I and II"; by means of promotion, a rubber "Gumby" doll is included in each package.

Other new titles include "Beyond Atlantis" and "Slave Of The Cannibal Gods," which FHE distributes for Wizard Video.

The company specializes in acquisition of series, so that they have follow-up material to successful titles. Second quarter releases include "Captain Nemo, Vols. I and II," "Grandizer," "Gumby, Vols. III and IV," "Force Five, Vols. II and III" and "King Arthur, Vols. I and II."

Media Home Entertainment: Two new science fiction horror films, a documentary on "inexplicable phenomena" and a martial arts film are part of the second quarter offerings from Media Home Entertainment. Titles are "Day Of The Animals," "The Dark," "The Force Beyond" and "Kill And Kill Again." All have a list price of $54.95.

MGM/CBS Home Video: New titles include "Kismet," "The Prisoner of Zenda," "Early Days," "Great Fights of the '60s" and the Simon and Garfunkel "Concert In Central Park." In June, "Tarzan The Ape Man," which has been part of the company's "First Run" rental-only program, will be made available for sale.

Upcoming rental-only titles: April, "Rich And Famous"; May, "All The Marbles"; June, "Whose Life Is It Anyway?"; and July, "Pennies From Heaven."

MGM/CBS vice president sales Sol Melnick foresees a possible promotion for the Simon and Garfunkel tape, which he points out is a strong addition to the company's current music catalog.

A heavy promotional campaign will also back the MGM/CBS "Nicholas Nickelby" package, a $300 set of specially packaged tapes containing the entire eight-hour performance of the Broadway show. POP materials will be placed in select stores, and customers order the title direct from MGM/CBS.

Nostalgia Merchant: Second-quarter titles include "Rock, Rock, Rock," with Chuck Berry and Frankie Lyman; "Shall We Dance," with Fred Astaire and Ginger Rogers; "Stage Door"; "Kitty Foyle"; "Laurel & Hardy Comedy Classics No. 8"; "Pardon Us," Laurel & Hardy's first film together; "Black Beauty"; "Courage Of Black Beauty"; "Son Of Monte Cristo"; and "I Remember Mama."

Paramount Home Video: "Mahogany" is set for March release at $66.95 list price, and "Gallipoli," also for March, at $79.95. April features, for which no pricing information is yet available, are "Time Bandits," "Bang The Drum Slowly" and "Hud."

Thorn EMI Video Programming Enterprises: "Heartland," a new title which was on the Top-10 lists of many film critics, will be the beneficiary of a special promotional thrust from TEVPE, as will recently acquired titles from Thames Television International.

TEVPE also plans extensive POP materials, and will be adding trailers to the end of its releases promoting other titles.

New titles are "Honky Tonk Freeway"; "The Mirror Crack'd"; "Dead Of Night," 1945 movie with Michael Redgrave; and "Two-Way Stretch," a 1960 Peter Sellers movie. Other second-quarter releases will be announced later.

Twentieth Century-Fox Video: A special salute to Marilyn Monroe will focus on seven titles starring the late actress: "Bus Stop," "Some Like It Hot," "The Seven Year Itch," "How To Marry A Millionaire," "The Misfits," "There's No Business Like Show Business" and "Gentlemen Prefer Blondes." Two of the titles are new; others have been repackaged.

Dealers receive an extra $5 rebate on each title sold, and distributors also get an extra margin. Promotions at the consumer level include advertisements in national magazines and look-alike concerts around the country.

"There will be extensive publicity," says Twentieth Century-Fox vice president and general manager Jack Dreyer. He explains that Milton Green, a Hollywood photographer, will be offering a videotape of his pictures of Monroe. A photo exhibit will be displayed in stores.

The company is also releasing tapes on the art of film and photography at $59.95 each. One will be in stereo. "This will be something people will want to acquire," Dreyer says, "It's a new combination of art forms."

Twentieth Century-Fox will have "French Lieutenant's Woman" available for sale.

It is also likely that Twentieth Century-Fox Video will release the following titles for sale in the second quarter: "On Golden Pond," "Escape From New York," "Lenny," "Everything You Always Wanted To Know About Sex But Were Afraid To Ask," "Return Of The Pink Panther," "Public Enemy," "Juggernaut," "Griffin & Phoenix" and "Return Of A Man Called Horse."

New titles for rental only will include "Modern Problems" and "Taps."

Vestron Video: New titles include "Tribute" with Jack Lemmon, "The Changeling" with George C. Scott and Melvyn Douglas, "Picnic At Hanging Rock," an Australian film, "Madame Rosa" with Simone Signoret" and "La Grande Bourgeoisie" with Catherine Deneuve and Giancarlo Giannini. These will be shipping in May, backed by extensive display promotional materials, such as four-color posters and informational brochures.

Warner Home Video: "Arthur" will be available for rental, as one of WHV's "A" titles, April 19. Other new titles, part of the "L/P" lease/purchase category, include "So Fine," "The Looney, Looney Bugs Bunny Movie," "The Late Show," "Look Back In Anger," "Agatha," "The Last Of Sheila," "Portnoy's Complaint," "Splendor In The Grass, "McCabe And Mrs. Miller," "THX1138" (George Lucas' first movie), "Night Moves," "Ode To Billy Joe," "Tut, The Boy King," "Roman Plunder" with Jacques Cousteau and a full-length Spyro Gyra concert. Other releases are still being planned.

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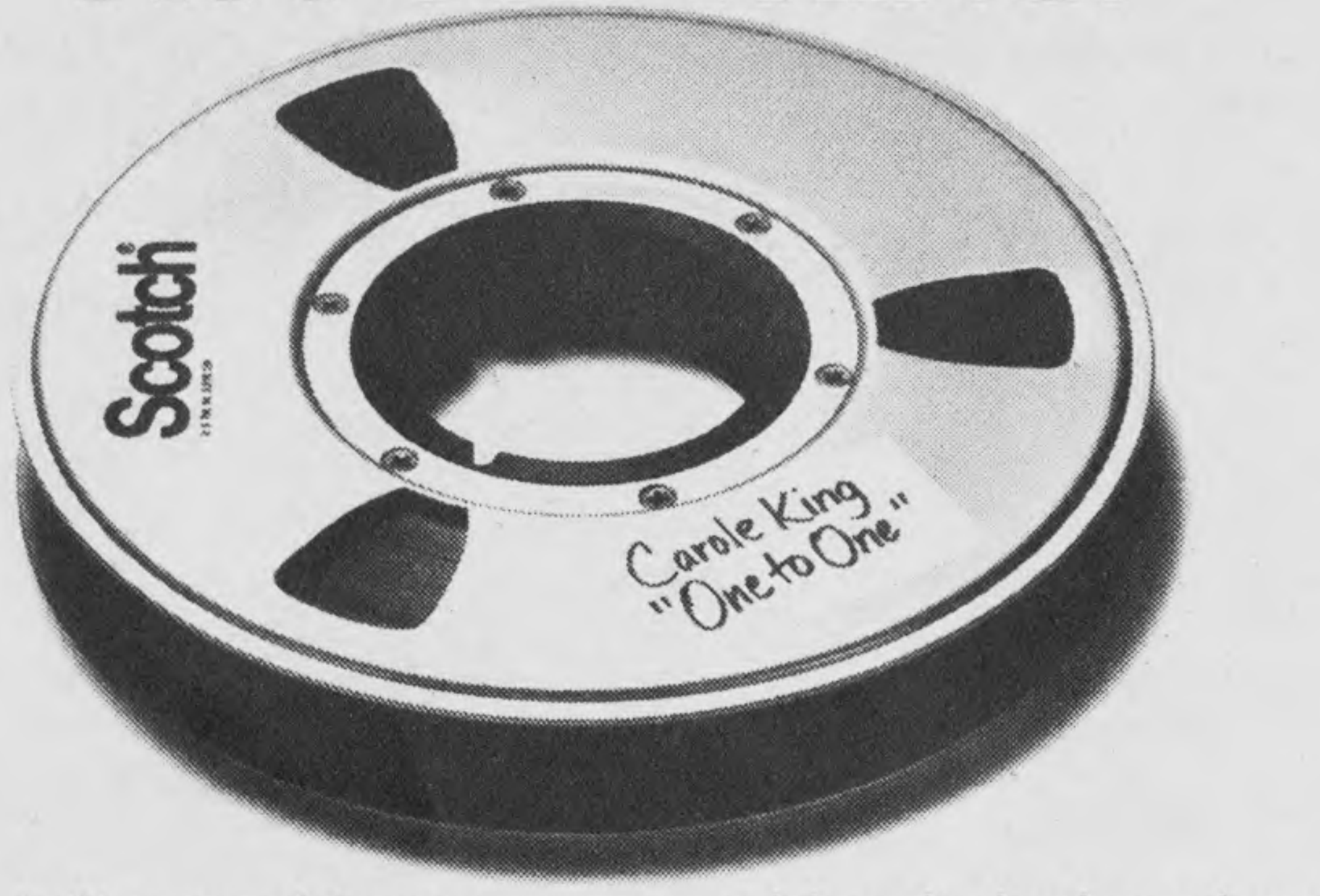

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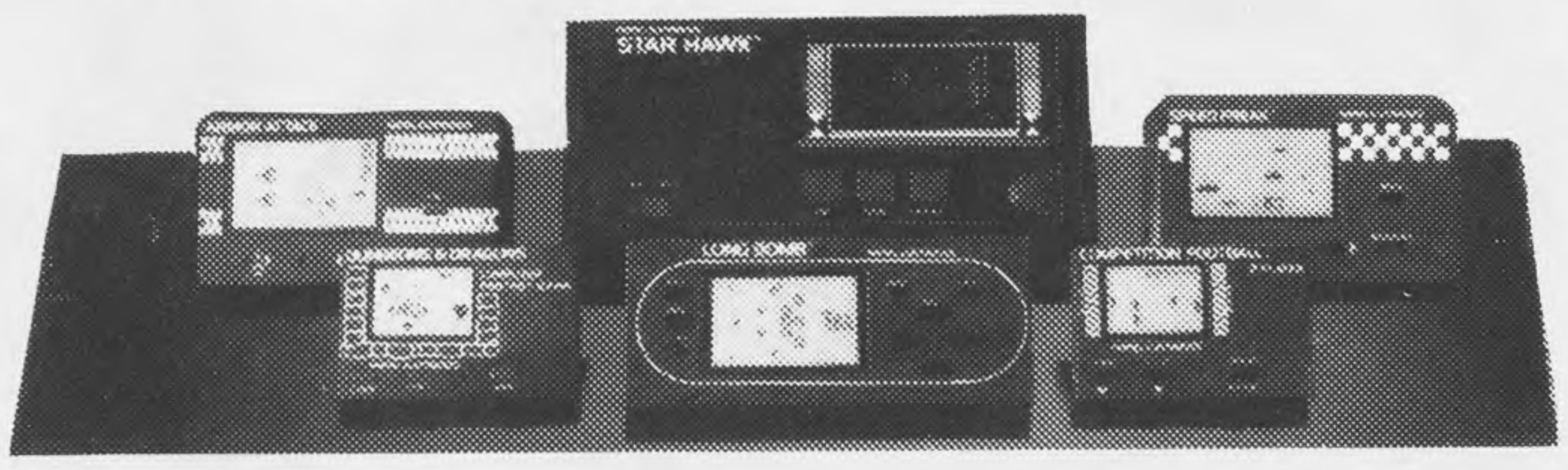

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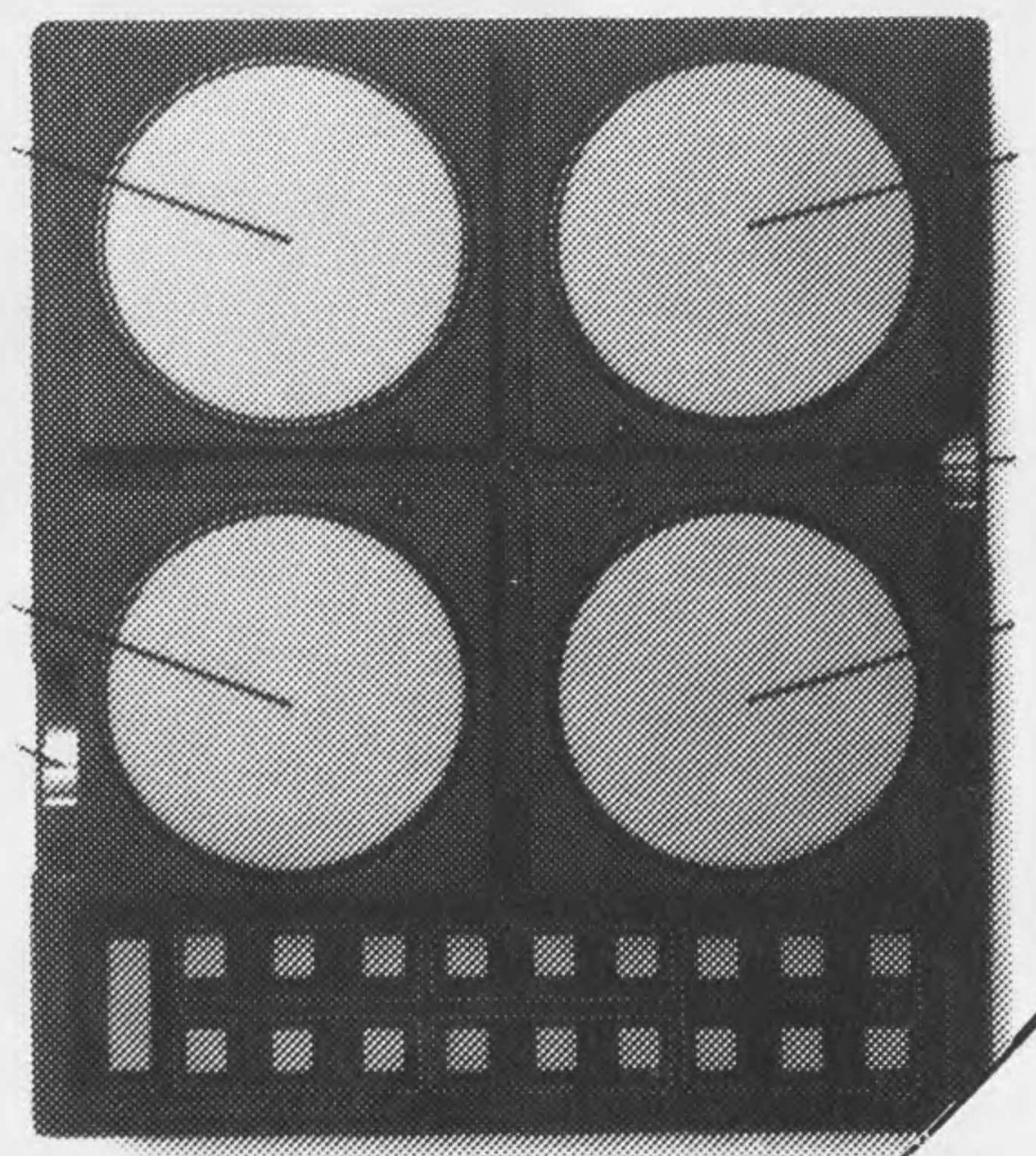

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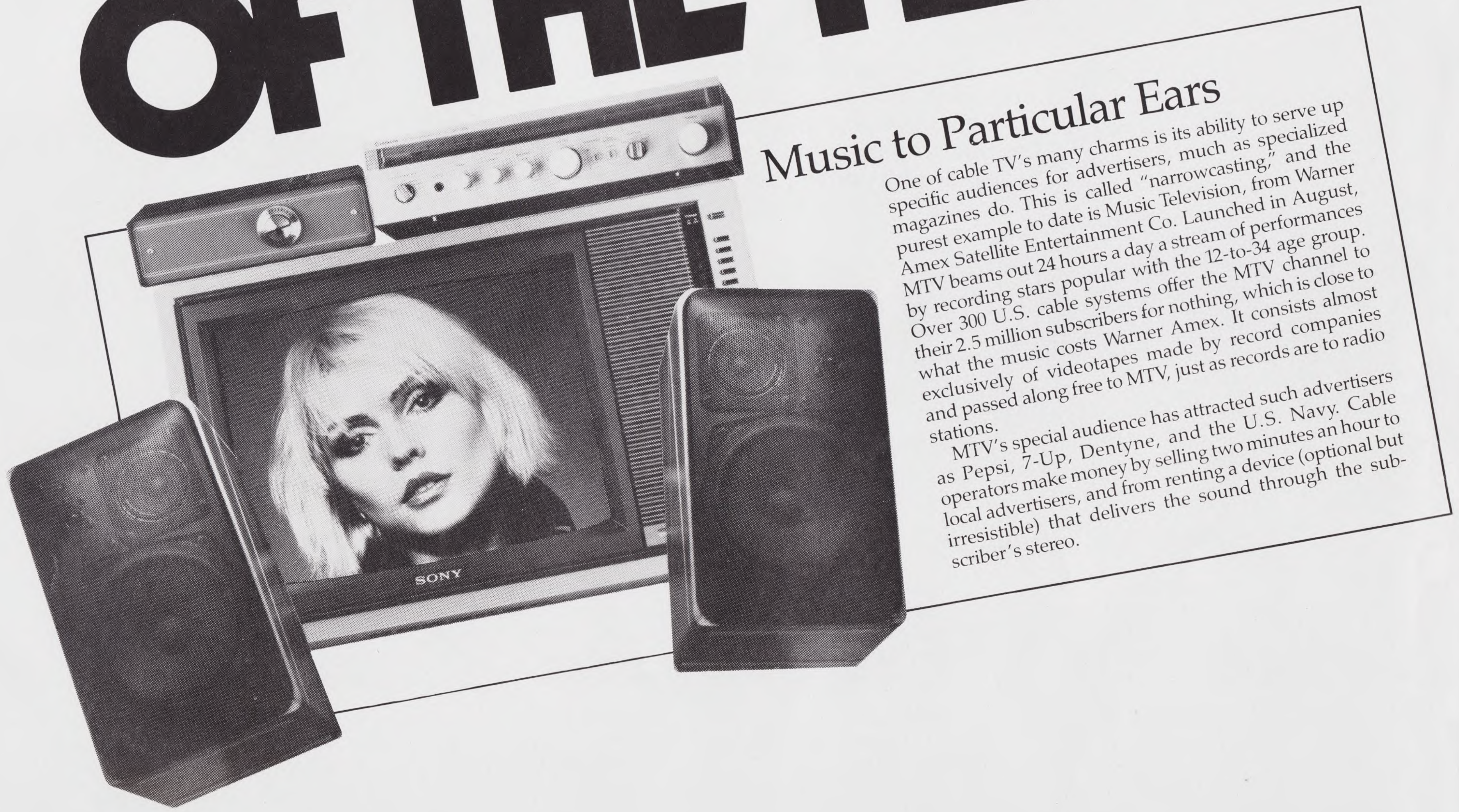

Music to Particular Ears

One of cable TV's many charms is its ability to serve up specific audiences for advertisers, much as specialized magazines do. This is called "narrowcasting," and the purest example to date is Music Television, from Warner Amex Satellite Entertainment Co. Launched in August, MTV beams out 24 hours a day a stream of performances by recording stars popular with the 12-to-34 age group. Over 300 U.S. cable systems offer the MTV channel to their 2.5 million subscribers for nothing, which is close to what the music costs Warner Amex. It consists almost exclusively of videotapes made by record companies and passed along free to MTV, just as records are to radio stations.

MTV's special audience has attracted such advertisers as Pepsi, 7-Up, Dentyne, and the U.S. Navy. Cable operators make money by selling two minutes an hour to local advertisers, and from renting a device (optional but irresistible) that delivers the sound through the subscriber's stereo.

Of the countless products and services introduced in 1981, FORTUNE magazine chose just 10 that deserved special attention. And one of them was MTV: Music Television. MTV was singled out for providing a unique and innovative contribution to the American marketplace.

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'Kidisk' Labels See Increase In Sales

• *Continued from page 34*

eight more albums, Strawberry and Raggedy exercise albums will bow at NARM. Veteran Shelly Tirk is national sales manager.

Former RCA and more recently Request Records sales chief Gene Settler has just joined Kids Stuff, overseeing a new international licensing concept.

Pioneer Peter Pan Records, which has more than 500 albums available on LP and cassette, isn't standing still, either. During the remainder of the year vice president Jim Monaghan sees another dozen new titles on the horizon. Included will be four more picture disks by Scooby Doo, Puff the Magic Dragon and Casper at $6.98.

Marty Kasen's Peter Pan line, now in its fourth decade, spans the gamut from classic material like Robin Hood, Davy Crockett and bible stories to Batman, Superman, the Flintstones and Popeye.

Like Kids Stuff, Peter Pan has 7-inch 45 r.p.m. singles, books and records and has moved strongly as the first tot line to produce Spanish language translations of its many English language bestsellers.

Sesame Street Records expects to release about a dozen new albums in 1982. In October, 1981. Art Denish and Shy Raiken of Sesame released their first 10 books & records ($2.49) and books and cassettes ($4.98). Those two new segments will be enlarged, too, in 1982. The line is approximately 60 different titles, based primarily on the long-viewed tv series on PBS.

Disney Records goes to NARM this year, torrid with its new "Mousercise" album, which may rival its "Mickey Mouse Disco" package in crossover sales, according to Bob Pavlaka, the Burbank-based label's sales boss. Awaiting delivery in the next few months is the important $13.98 two-LP rerecording digital of "Fantasia," the revolutionary 1940 marriage of classical music and animation, and "Bambi," as a picture disk, the eighth released by Disney. The studio's biggest current motion picture project, "Tron," is coming in late summer and Disney has the moppet disk rights. Another label has taken the soundtrack rights.

Disney, Peter Pan and Sesame Street Records all supply retail locations with in-store merchandising and self-merchandising fixtures. Weiner says Kids Stuff will have such in-store sales builders available soon.

Typical of the novice labels coming into the field is Troubador Records, Toronto label headed by its chief artist, Raffi. The 33-year-old writer/entertainer/producer, who has had his own Dominion tv special, has three of his own albums available with a fourth being produced currently. He also has two albums by Fred Penner and one by Chris and Ken Whitely.

Dealers Tie Theft Problem To Nat'l Economic Woes

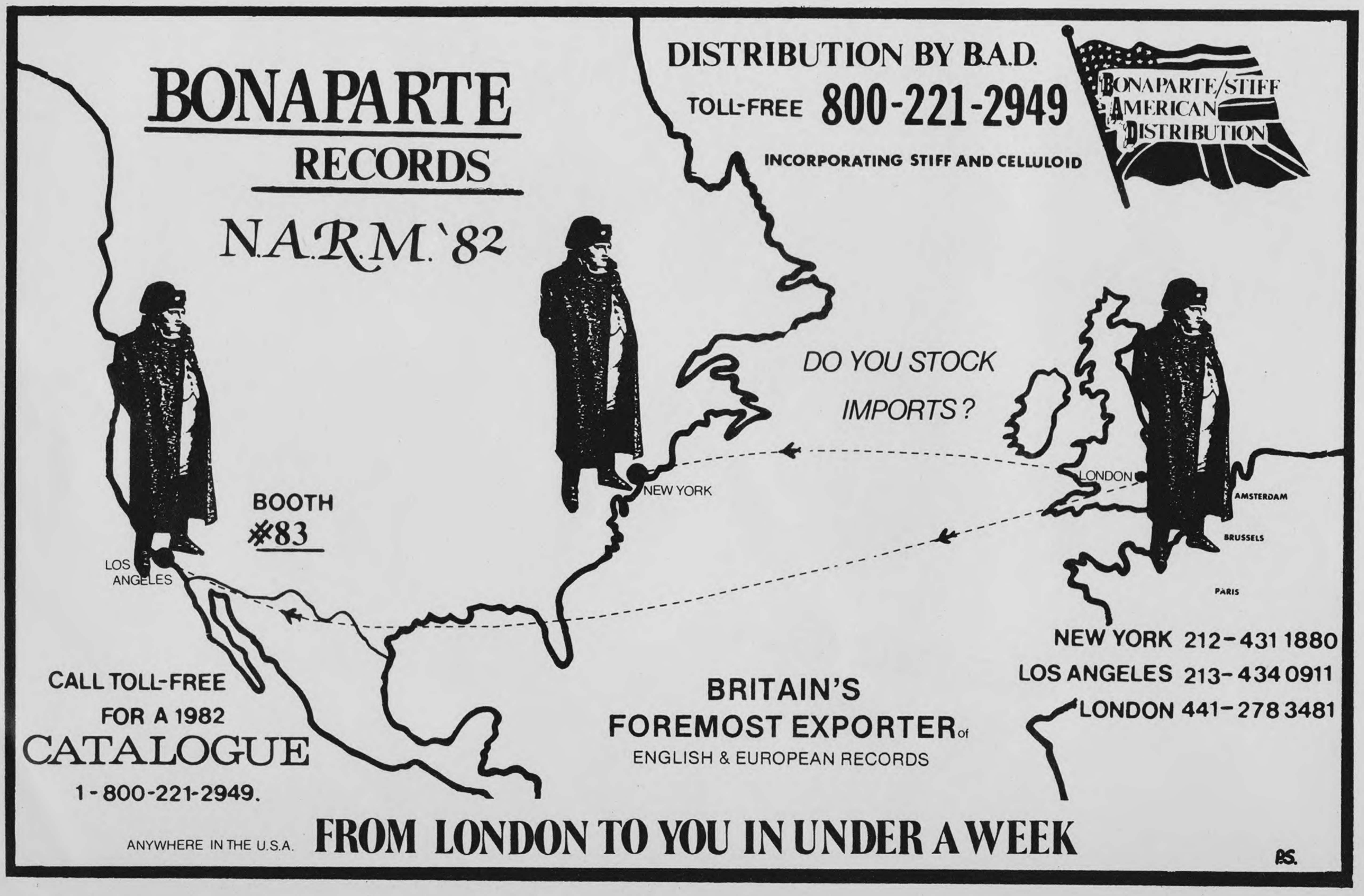
• *Continued from page 24*

saw a dramatic increase in cassette thefts last year and we've talked to Stark, our supplier, about the prospects for a new tape package." He warned that losses could amount to the point where "the desirability" of carrying tape product will diminish if manufacturers fail to develop a new package soon.

Record Factory has spent well over $100,000 on electronic protection for its stores in recent years, according to Tollifson, who feels the best way to fight internal theft is to motivate employees. The chain has been awarding cash bonuses of $10-$100 to store workers who assist in the apprehension of shoplifting suspects. "A clerk who jumps over a counter and runs out to catch a suspect shows me something about his dedication that deserves reward," Tollifson says. "It means a hell of a lot more than the cost of the tape."

The executive feels that the company's policy of offering employees an opportunity to buy stock in the chain after working for a month strengthens commitment to the firm. "We give them an incentive to watch the bottom line. And we have a liberal loan-out policy. Employees who steal don't take their jobs seriously and they eventually weed themselves out."

Lou Fogelman, president of Music Plus in Los Angeles, and Pauline Corin, operations supervisor for the Record World/TSS chain in Freeport, N.Y., assert that a low personnel turnover at their companies has stabilized internal shrinkage. "If you can't buy it and you want it bad enough, you're going to steal it," says Fogelman, "so security is a top consideration, whether the economy is up or down. You're always vulnerable. Internally, we try and keep our people happy. Externally, our approach is to alleviate the administrative burden for our stores so that our people can spend more time acknowledging the consumer's presence."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Special Market Product Is Thriving In Hard Times

• *Continued from page 28*

John Hartford on these labels attest to the greater financial solvency of the companies involved.

If these factors all earmark the special market labels as carrying much potential, hard marketing realities must be recognized, too—and the same dollar squeeze and marketing conservatism curtailing broad inventory investment from the majors' catalogs is felt even more acutely among the smaller lines.

Complains Jerry Richman, long a proponent of and supporter for small label goods via his own Richman Bros. Records in Pennsauken, N.J., "For us to get these little labels into stores is nigh on impossible in this economy. How can you expect accounts to pay in 60 days when they have to pay WEA and CBS, too?"

That sentiment is echoed across the board, with distributors all saying it's tougher than ever to convince dealers to make bin space available to fringe product. Yet most of these distributors also point out that they have another advantage over the majors—closer street ties to the small, specialty dealers that are most open to carrying such lines.

Perhaps more significant, nearly every distributor specializing in special market merchandise has an earlier background in retail, and firms like Piks, Associated and Richman Bros. all have separate, ongoing retail operations that make that retail sensitivity a built-in condition of their business.

Thus, Robin Cohn of City Hall Records in San Rafael, Calif., another specialty distributor with retail roots and a commitment to small labels, qualifies his belief that this sector "is becoming a bigger and bigger part of the business" by saying, "What I'm seeing isn't necessarily a significant expansion. But the interest that was there has held up despite the slump—it hasn't diminished."

That resilience underscores how such material, properly inventoried and marketed by knowledgeable store personnel willing to spin the disks instore, can tap a durable collectors' market. And in many cases, these buyers develop a label loyalty unknown by the big league majors.

When those labels can sustain volume in a down market, the gap separating them from the high volume vendors would seem almost certainly to narrow—and that fact is underlined by such first-time NARM attendees as Cohn, who's moving closer toward that organization, rather than assume its members have little in common.

Meanwhile, Richman points out the steep recent growth in attendance to conventions held by the National Assn. of Independent Record Distributors (NAIRD), formed as an alternative to NARM and expressly aimed at small, specialized firms.

Perhaps the real answer lies not in the future, but in the industry's past, a past in which the independent entrepreneur has repeatedly been the conduit for new trends. Even with small labels facing a tougher sell than ever because of dealers' conservatism, and despite the chronic problems in prompt collection of payment, it's worth remembering that mainstream majors like Atlantic and Elektra were once "left-field," "fringe" indies.

Dealers Bullish

• *Continued from page 32*

The competition among dealers selling the games on Long Island is keen, Goldstein says. In the first 11 days of the company's test period, the executive notes that Record World dropped the price of Atari's Asteroid cartridge, which lists for $38, to $28.99 from $32.99. "There's lowballing all over the place. Everybody seems to carry the games. So if we can't get the margin we're happy with, it won't pay for us to keep them. We'll turn our dollars over to better use."

Goldstein speaks from experience. Last fall, the chain test-marketed videocassette sales for three months. The results were unsatisfactory, and in December the chain sold off the last of its $35,000 tape inventory. "We know when we make errors and like to be sensible about it," he explains. **LEO SACKS**

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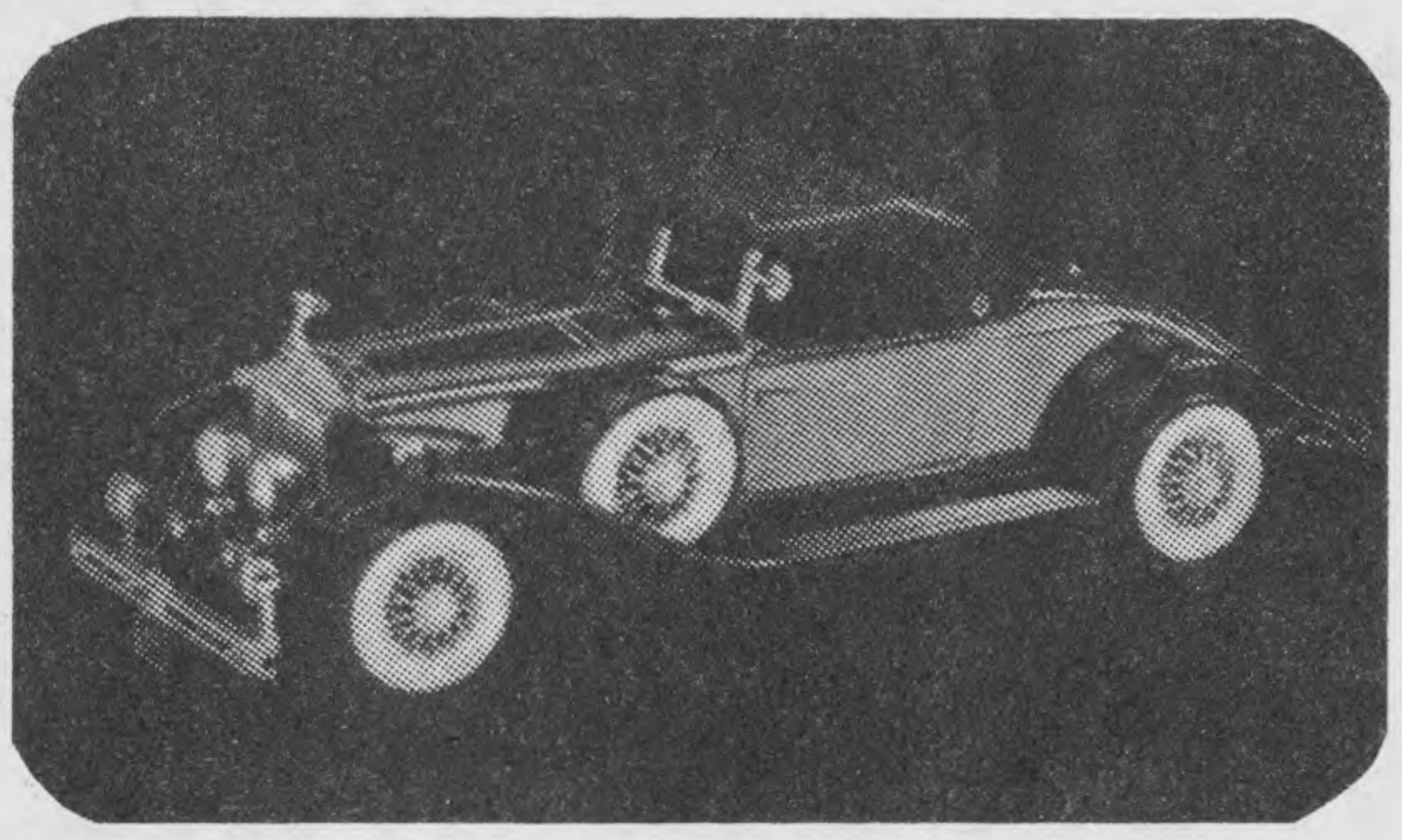

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'FAMILIAR, COMFORTABLE' MUSIC

WABC Reborn As SuperRadio?

• *Continued from page 3*

mark was recently acquired by ABC.

Sklar seems like he's comfortably back in his old WABC bag as he describes the new format as "contemporary," but not necessarily "adult/contemporary. The energy level is up a bit," Sklar explains.

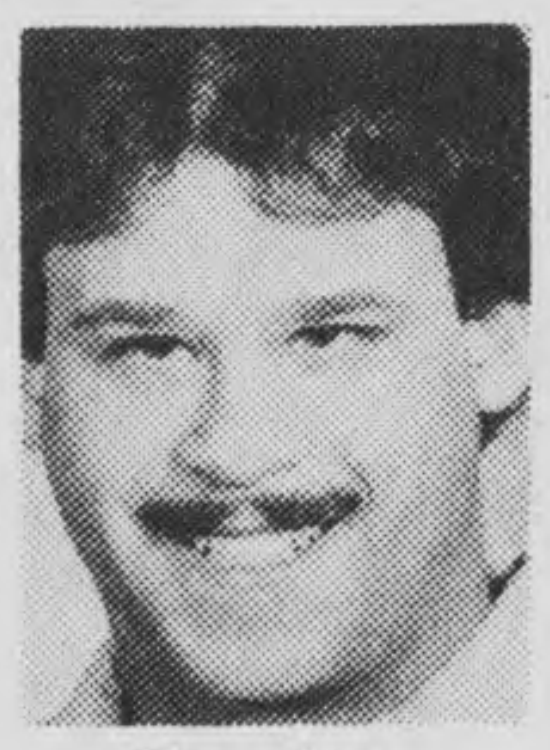
Morgan

Ingriam

Lundy

Thomas

Bisson


Barsky

Purtan

Sklar said the format will include such artists as Barry Manilow, Fleetwood Mac, the Bee Gees, the Eagles, Hall and Oates, the Police, Olivia Newton-John, Billy Joel, the Cars, Barbra Streisand, Neil Diamond and the Supremes. "The music will be familiar and comfortable. We're aiming this at middle America—25 to 49, but we'll be skewing up and down," he said.

Sklar said the Super Radio clock has been designed based on research of what is now being done "at the most successful stations in the country." There is room for eight local commercials an hour plus two national commercials that affiliates must carry.

Through computerized switching, Sklar emphasized that there will be great opportunities for affiliates to localize the programming. He said there will also be "extensive on-air contests and promotions." He declined to disclose details at this time.

Mike Hauptman, vice president in charge of ABC Radio Enterprises, under which this new network falls, predicted that the new creation of the new network is necessary because radio is undergoing profound changes and "ABC as the leader must respond to these opportunities."

He said there was a great need for this full-format service because "profits are being squeezed and operating revenues are going down" at the station level. He claimed that the new ABC service would cost less than if produced locally and that it "probably could not be produced locally."

And he predicted that the Sklar-designed format "will increase station revenues and profitability by increasing audiences, with the best on-air talent, programming and promotions, the technology to customize our broadcasts for a local sound and a total marketing support program achieved through no other method."

ABC has retained the Marschalk Co. unit of Interpublic to develop customized advertising and promotion for affiliates. Hauptman said that this marketing component will include both production and placement of advertising. National and local contests and promotions will be custom produced and coordinated for local stations, as will musical identifications, he explained.

Sklar anticipates that "SuperRadio stations will originate their own morning drive time programming and, in some markets, afternoon drive as well. We'll supply format, jingles, contests and even, in some markets, help to find talent. The interfacing of equipment, data flow to stations and cue commands will create a collaboration between SuperRadio and our stations—a partnership if you will—each partner doing what it does best."

SuperRadio's signal will be sent to World Communications for uplinking via Westar III. The Associated Press downlink nearest the affiliated station will receive the program and deliver it to the station.

Dan Ingram reacted to the developments with the comment, "It's like Christmas. Radio has been local for 30 years. For the first time we will be nationwide." But he added less enthusiastically, "I'll have to learn about computers." Ingram expects to work an afternoon shift, similar to the one he now has at WABC.

SuperRadio will be the second satellite-delivered network for ABC Enterprises. The unit is about to debut an all-talk network. ABC Enterprises also operates Watermark and the ABC Marketing Services, which produces and markets syndicated advertising and marketing campaigns for radio stations.

Dahl's 'Supper Club' Set For Network Bow

By MOIRA McCORMICK

CHICAGO—Steve Dahl goes national this week. The controversial Chicago air personality debuts his "Steve Dahl Supper Club" Sunday (21) at 8:00 pm over the ABC Rock Radio Network. Forty-two stations have reportedly picked up the program so far, and "Supper Club" produced Marsha Jordan says their projected target is 80 stations.

Observers in Chicago have been wondering whether this weekly two-hour spinoff of Dahl and sidekick Garry Meier's notorious afternoon drive show on ABC-owned WLS-FM might be a watered-down version of the abrasive, often tasteless Dahl Chicagoans have grown to tolerate and love. Rumors have been circulating, in fact, that there have been clashes between Dahl and the network over material they found offensive, and that Dahl has had to tone down his act.

Dahl insists, however, that he has not had to compromise his singular style. "A watered-down version of my show isn't going to do me any good," he says. "I wouldn't let a show get out that I didn't consider up to par."

Dahl says that there have been no major clashes between himself and the ABC network over censorship, but that he has been requested to follow the usual FCC guidelines in matters of questionable taste, e.g., references to minorities and the handicapped.

Network clearance was also required, says producer Jordan, for the parody songs Dahl performs with his band Teenage Radiation, but that was the extent of censorship. sorship.

"We have not changed the essence of what we do," says Dahl, adding that an initial period of orientation is necessary. "The first four shows are intended to 'educate' the rest of the country, to get them used to what we're doing, he describes. "If we did on the network right off the bat what we do here in Chicago, Cedar Rapids, Iowa would blow up.

"We have to sensitize the network, too," Dahl continues. "People think we're mean and sick and weird, and we're not. At first they're apprehensive, then they find out that we're professionals.

"We have a good working relationship," says Dahl of the network, adding, "You're always going to have fights with censors, and you're always going to have to push a little further.

"Supper Club" is pre-taped at Chicago Recording Company studios four weeks in advance in front of a live audience.

National Programming

Ivan Braiker has been named partner and president of Satellite Music Network. Braiker joined the company in July last year as vice president and general manager. Prior to that he was general manager of WIRE-AM/WXTZ-FM Indianapolis and was general manager of Belo Broadcasting. Under Braiker's direction SMN has expanded to four 24-hour satellite-delivered networks serving 150 affiliates. Braiker supervises a staff of 22 at the Mokena, Ill. studios and 14 employees at the network's headquarters in Dallas. SMN was formed in March of last year by Kent Burkhart of Burkhart/Abrams/Michaels/Douglas & Assoc., Jim Rupp of WCCO-AM-FM-TV Minneapolis, John Tyler of Satellite Radio Network and KATT-AM-FM Oklahoma City and Roy Bliss of United Video.

Braiker

Fournier

Ken Fournier has been promoted to vice president of marketing for SMN, moving up from programming and management consultant. He will direct all marketing and promotional services for the network. He came to SMN from the TM Companies, where he was advertising and promotion manager.

WWCK-FM Wins Triple Honors

NEW YORK — WWCK-FM Flint, Mich. is a triple winner in Billboard's Radio Competition for 1981. In the latest round of judging, WWCK has been named AOR Radio Station of the Year for medium-sized markets, station program director Mark Miller has been named Program Director of the Year and the station's "Buffalo Dick's Radio Ranch" has been named the top locally produced special programming.

WQFM-FM Milwaukee has been named Station of the Year for Major Markets and Jeff Sattler of KDKB-FM Phoenix has been named Program Director of the Year for major markets. Air Personality of the Year for major markets went to Tony Yoken formerly of KTXQ-FM Dallas.

Tom Gongaware of WQDR-FM Raleigh has been named Air Personality of the Year for medium markets and Schuyler formerly of WOVV-FM Fort Pierce, Fla., has won that award for small markets.

In the miscellaneous category, WJR-AM Detroit has won the Station of the Year award for major markets for its talk and MOR format. J.P. McCarthy of WJR-AM wins as Air Personality of the Year for major markets in the miscellaneous category.

In the foreign and military category, Benny Brown of Radio Luxembourg has been chosen as Air Personality of the Year.

Miller has been program director of WWCK for the past year and was music director a year before that. He's been with the station, on and off, for four years. The station has been doing AOR for the past ten years, having dropped elements of top 40 in 1971. It became a Burkhart/Abrams/Michaels/Douglas & Assoc. consulted SuperStar station about four years ago. The winning special programming on the station is a satire of Howdy Doody, which has been running on Saturday nights for a little more than a year. The show is produced by Jeff Lamb.

WQFM has been in an AOR format for the past seven years. Until nine weeks ago, it was programmed by Brent Alberts, who left to be program director of WYFC-FM Rockford, Ill. Lee Arnold is the new p.d., but he has made, and plans, no staff changes. "This is a great staff," he says. Mike Wolf continues as music director. What has been added is the consultation of Sebastian/Casey & Assoc. "I believe Steve Casey's mu-

(Continued on page 51)

Out Of The Box

HOT 100/AC

PROVIDENCE—**Olivia Newton-John's** "Make A Move On Me" (MCA) and **Meco's** "Pop Goes The Movies" (Arista) are the hottest tunes on the air right now at WHJJ-AM, according to music director Ron St. Piere. "Olivia sounds just great on the air," he says. "Its uptempo feel is very much like the groove 'Physical' struck. And the Meco tune is a natural, especially in light of the success we had with the 'Hooked On Classics' medley." Another track he expects to add shortly is "Shanghai Breezes," the new single from **John Denver's** forthcoming RCA LP. "For a long time he reminded me of **Neil Diamond** in that he sounded nothing like his old self. But this record is a return to that stringy 'Rocky Mountain' simplicity we all remember."

AOR

LINCOLN, Neb.—KFMQ-FM program director Tom Barker says that **Dwight Twilley** and **Huey Lewis** are the hottest new acts in the market at the moment. "We're sort of breaking the rules on the Lewis record, 'Picture This'," he says. "It's unusual for us to jump on relatively new artists, and here we are playing two songs, the rocking 'Working For A Living' and the slower single, 'Do You Believe In Love.' I've liked the Chrysalis band for a long time and besides, rules were meant to be broken." Barker is also enthusiastic about "Scuba Divers," the new Twilley album on EMI America. The station is playing "Somebody To Love," whose catchy hook is generating phone calls from listeners, the programmer notes.

BLACK/URBAN

NEW ORLEANS—"If it ain't funk or a ballad, it ain't happening here," says WAIL-FM program-music director Barry Richards. "That's why we're on the **West Street Mob's** remake of **Sly Stone's** 'Sing A Simple Song' (Sugarhill) and 'Freaky Behavior' from the 'Night Cruising' album by **the Bar-Kays** (Mercury). Both tunes have killer funk appeal." This week's ballad hit is "There's No Guarantee" by **Peabo Bryson,** whose previous single, "Let The Feeling Flow," was a "monster" for the singer in New Orleans, Richards reports. He adds that he spent five hours earlier this month taking calls from listeners attempting to identify the artist performing the medley of **Stevie Wonder** songs ("Tribute to Stevie Wonder" by Stars On 45). Richards feels the Radio Records medley will break pop due to the "tremendous response" the track is receiving in the market.

COUNTRY

TOPEKA—"It's the brightest disco-country sound I've heard in my six years in country radio," says KTPK-FM operations manager Marlene Adkison, speaking about the new Columbia single by **Calamity Jane,** "I've Just See A Face." "It may sound too rock-oriented for hardcore country stations, but the modern ones should check into it. They are the only female group I know of working in country music today." Adkison is also big on "Kansas City Lights" by **Steve Wariner** (RCA). "We like it for obvious reasons, the regional connection and all. It's a smooth pop-country song that communicates the message, 'There's no place like home.' " Finally, she applauds **Mo Bandy's** "Someday Soon" (Columbia), which she first heard performed by **Crystal Gayle.** "It's a nice melody with an interesting story, something **Tom T. Hall** might do. It's deep enough to get the feeling across."

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PAUL SMITH	Of the Imperials—Gospel Group of the Year
PAUL SMITH	Of the Imperials—Contemporary Gospel Album of the Year "PRIORITY"
MICHAEL OMARTIAN	Producer of Contemporary Gospel Album of the Year "PRIORITY"
KURT KAISER	Producer of Inspirational Gospel Album of the Year "JONI'S SONG"
BOB MacKENZIE	Producer Gospel Album of the Year—Children's Music "KIDS UNDER CONSTRUCTION"
RON HUFF	Producer Gospel Album of the Year—Worship Music "EXALTATION"
RON HUFF	Producer of Gospel Album of the Year—Worship Music "EXALTATION"
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EDWIN HAWKINS	Artist—Inspirational Gospel Album of the Year (Black) "EDWIN HAWKINS LIVE"
EDWIN HAWKINS	Producer—Inspirational Gospel Album of the Year (Black) "EDWIN HAWKINS LIVE"
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Billboard® Singles Radio Action™

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (3/16/82)

PRIME MOVERS-NATIONAL

OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
JOURNEY—Open Arms (Columbia)

TOP ADD ONS-NATIONAL

DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
ELTON JOHN—Empty Garden (Geffen)
CHARLENE—I've Never Been To Me (Motown)

BREAKOUTS-NATIONAL

THE BEATLES—The Beatles Movie Medley (Capitol)
THE CHARLIE DANIELS BAND—Still In Saigon (Epic)
THE CARS—Since You're Gone (Elektra)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.

• **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ••.

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

Pacific Southwest Region

★ PRIME MOVERS

BERTIE HIGGINS—Key Largo (Kat Family)
OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
VANGELIS—Chariots Of Fire (Polydor)

• TOP ADD ONS

ELTON JOHN—Empty Garden (Geffen)
JUNIOR—Mama Used To Say (Mercury)
BARRY MANILOW—Let's Hang On (Arista)

BREAKOUTS

THE CHARLIE DANIELS BAND—Still In Saigon (Epic)
RAY PARKER JR.—The Other Woman (Arista)
THE CARS—Since You're Gone (Elektra)

KFI-AM—Los Angeles

(Roger Collins—MD)
★★ **VANGELIS**—Chariots Of Fire-Titles 8-5
★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 25-16
★ **TOMMY TUTONE**—867-5309/Jenny 13-9
★ **STEVIE NICKS**—Edge Of Seventeen 22-14
★ **LE ROUX**—Nobody Said It Was Easy 29-23
•• **BARRY MANILOW**—Let's Hang On
•• **JUNIOR**—Mama Used To Say
• **DONNIE IRIS**—My Girl A
• **JOHN DENVER**—Shanghai Breezes A
• **MECO**—Pop Goes The Movies-Part One X
• **TOM TOM CLUB**—Genius Of Love X
• **CHARLENE**—I've Never Been To Me X
• **A TASTE OF HONEY**—I'll Try Something New X
• **KOOL AND THE GANG**—Get Down On It X
• **THE HUMAN LEAGUE**—Don't You Want Me X
• **STELLA PARTON**—I'll Miss You X
• **DAVID LASLEY**—If I Had My Wish Tonight X
• **GEORGE DUKE**—Shine On X
• **O'BRYAN**—Gigolo X
• **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
• **ROBERTA FLACK**—Making Love X
• **GLASS MOON**—On A Carousel X
• **BOB AND DOUG McKENZIE**—Take Off X
• **PAUL DAVIS**—65 Love Affair B
• **QUARTERFLASH**—Find Another Fool B
• **VAN HALEN**—Oh Pretty Woman B
• **DARYL HALL AND JOHN OATES**—Did It In A Minute B

KRTH-FM—Los Angeles

(David Grossman—MD)
★★ **BERTIE HIGGINS**—Key Largo 14-7
★★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 19-13
★ **VANGELIS**—Chariots Of Fire-Titles 8-3
★ **GEORGE BENSON**—Never Give Up On A Good Thing 22-17
★ **ROBERTA FLACK**—Making Love 23-19
•• **MIKE POST**—Theme From Magnum P.I.
•• **GREG GUIDRY**—Goin' Down
• **JOHN DENVER**—Shanghai Breezes A
• **JUNIOR**—Mama Used To Say A
• **DARYL HALL AND JOHN OATES**—Did It In A Minute X
• **BARRY MANILOW**—Let's Hang On X
• **THE BEATLES**—The Beatles Movie Medley X
• **TOMMY TUTONE**—867-5309/Jenny B
• **THE J. GEILS BAND**—Freeze-Frame B
• **CHARLENE**—I've Never Been To Me B
• **DENIECE WILLIAMS**—It's Gonna Take A Miracle B

KIMN-AM—Denver

(Doug Ericson—MD)
★★ **BERTIE HIGGINS**—Key Largo 11-4
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 14-7
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 16-11
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 19-12
★ **VANGELIS**—Chariots Of Fire-Titles 23-13
•• **ELTON JOHN**—Empty Garden
• **QUARTERFLASH**—Find Another Fool B
• **DARYL HALL AND JOHN OATES**—Did It In A Minute B
• **GREG GUIDRY**—Goin' Down B
• **CHARLENE**—I've Never Been To Me X
• **FOREIGNER**—Juke Box Hero X
• **MIKE POST**—Theme From Magnum P.I. X
• **TOMMY TUTONE**—867-5309/Jenny X

KRLA-AM—Los Angeles

(Rick Stancatto—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 13-10
★★ **VANGELIS**—Chariots Of Fire-Titles 20-14
★ **TOM TOM CLUB**—Genius Of Love 28-15
★ **SOFT CELL**—Tainted Love 22-16
★ **THE J. GEILS BAND**—Freeze-Frame 24-20
•• **JUNIOR**—Mama Used To Say
•• **KOOL AND THE GANG**—Get Down On It
• **GEORGE BENSON**—Never Give Up On A Good Thing A
• **A TASTE OF HONEY**—I'll Try Something New A
• **ROBERTA FLACK**—Making Love A
• **CHARLENE**—I've Never Been To Me A
• **THE POINTER SISTERS**—Should I Do It B
• **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By X
• **DARYL HALL & JOHN OATES**—Did It In A Minute X
• **NEIL DIAMOND**—On The Way To The Sky X
• **CHRIS REA**—Loving You X
• **WAR**—You Got The Power X
• **LE ROUX**—Nobody Said It Was Easy X
• **GEORGE DUKE**—Shine On X
• **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X

KOPA-AM—Phoenix

(Chaz Kelley—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 20-9
★★ **ABBA**—When All Is Said And Done 28-18
★ **PAUL DAVIS**—65 Love Affair 27-22
•• **RAY PARKER JR.**—The Other Woman
•• **ELTON JOHN**—Empty Garden
• **DAN FOGELBERG**—Run For The Roses A
• **GREG GUIDRY**—Goin' Down X

KCPX-AM—Salt Lake City

(Gary Waldron—MD)
★★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 15-7
★★ **THE GO-GO'S**—We Got The Beat 12-8
★ **LE ROUX**—Nobody Said It Was Easy 17-9
★ **ROD STEWART**—Tonight I'm Yours 33-14
★ **STEVIE NICKS**—Edge Of Seventeen 28-18
•• **MECO**—Pop Goes The Movies-Part One
•• **THE CHARLIE DANIELS BAND**—Still In Saigon
• **JOHN DENVER**—Shanghai Breezes A
• **FOREIGNER**—Juke Box Hereo A
• **QUARTERFLASH**—Find Another Fool A
• **ALDO NOVA**—Fantasy A
• **LITTLE RIVER BAND**—Man On Your Mind A
• **THE HUMAN LEAGUE**—Don't You Want Me A
• **DUKE JUPITER**—I'll Drink To You X
• **CHRIS CHRISTIAN**—Make It Last X
• **LULU**—Who's Foolin' Who X
• **CHRIS REA**—Loving You X
• **TOM CHAPIN**—Jeannie X
• **LAURA BRANIGAN**—All Night With Me X
• **PAUL DAVIS**—65 Love Affair B
• **KOOL AND THE GANG**—Get Down On It B
• **WILLIE NELSON**—Always On My Mind B
• **DAVID LASLEY**—If I Had My Wish Tonight B
• **THE BOYS BAND**—Please Don't Stop Me B

KOAQ-AM—Denver

(Allan Sledge—MD)
★★ **DIANA ROSS**—Mirror Mirror 5-3
★★ **CLIFF RICHARD**—Daddy's Home 6-4
★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 14-11
★ **CHILLIWACK**—I Believe 15-12
★ **STEVIE NICKS**—Edge Of Seventeen 17-14
•• **NEIL DIAMOND**—On The Way To The Sky
•• **ELTON JOHN**—Empty Garden
• **THE HUMAN LEAGUE**—Don't You Want Me A
• **CHARLENE**—I've Never Been To Me B
• **QUARTERFLASH**—Find Another Fool X
• **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
• **TOMMY TUTONE**—867-5309/Jenny X
• **GREG GUIDRY**—Goin' Down X
• **PAUL DAVIS**—65 Love Affair X
• **THE BOYS BAND**—Please Don't Stop Me Baby X
• **BUCKNER AND GARCIA**—Pac-Man Fever X
• **FOREIGNER**—Waiting For A Girl Like You X
• **MIKE POST**—Theme From Magnum P.I. X
• **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways X

KLUC-FM—Las Vegas

(Dave Van Stone—MD)
★★ **JOURNEY**—Open Arms 1-1
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 11-6
★ **QUARTERFLASH**—Find Another Fool 14-10
★ **THE J. GEILS BAND**—Freeze-Frame 16-11
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 24-18
•• **ROLLING STONES**—Hang Fire
•• **ELTON JOHN**—Empty Garden
• **THE HUMAN LEAGUE**—Don't You Want Me A
• **THE CARS**—Since You're Gone B
• **DUKE JUPITER**—I'll Drink To You B
• **CHARLENE**—I've Never Been To Me X

KZZP-FM—Mesa

(Steve Goddard—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 12-8
★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 18-12
★ **GREG GUIDRY**—Goin' Down 20-17
★ **PAUL DAVIS**—65 Love Affair 25-20
★ **ABBA**—When All Is Said And Done 26-22
•• **ELTON JOHN**—Empty Garden
•• **THE CARS**—Since You're Gone
• **GLASS MOON**—On A Carousel A
• **JOHN HALL BAND**—You Sure Fooled Me A

KRSP-FM (FM-103)—Salt Lake City

(Lorraine Windgar—MD)
★★ **ROD STEWART**—Tonight I'm Yours 6-4
★★ **STEVIE WONDER**—That Girl 10-7
★ **THE J. GEILS BAND**—Freeze-Frame 14-11
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 15-12
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 24-19
• **TOMMY TUTONE**—867-5309/Jenny A
• **ROLLING STONES**—Hang Fire A
• **DARYL HALL & JOHN OATES**—Did It In A Minute A
• **THE CARS**—Since You're Gone B
• **GAMMA**—Right The First Time X
• **ALDO NOVA**—Fantasy X
• **JAY FERGUSON**—Shite Noise X
• **PRISM**—Don't Let Him Know X

KFMB-FM—San Diego

(Glen McCartney—MD)
★★ **JOURNEY**—Open Arms 1-1
★★ **ROD STEWART**—Tonight I'm Yours 4-2
★ **VANGELIS**—Chariots Of Fire-Titles 6-4
★ **THE J. GEILS BAND**—Freeze-Frame 9-6
★ **TOMMY TUTONE**—867-5309/Jenny 11-8
•• **ELTON JOHN**—Empty Garden
• **DARYL HALL AND JOHN OATES**—Did It In A Minute B
• **THE HUMAN LEAGUE**—Don't You Want Me X
• **LE ROUX**—Nobody Said It Was Easy X

KKXX-FM—Bakersfield

(Doug Deroo—MD)
★★ **STEVIE NICKS**—Edge Of Seventeen 11-6
★★ **THE GO-GO'S**—We Got The Beat 17-7
★ **TOMMY TUTONE**—867-5309/Jenny 12-8
★ **VANGELIS**—Chariots Of Fire-Titles 18-11
★ **PRISM**—Don't Let Him Know 21-17
•• **LE ROUX**—Nobody Said It Was Easy
•• **THE CARS**—Since You're Gone
• **THE BEATLES**—The Beatles Movie Medley A
• **GREG GUIDRY**—Goin' Down X
• **ALDO NOVA**—Fantasy X
• **KISS**—I X
• **FOREIGNER**—Juke Box Hero X
• **ROLLING STONES**—Hang Fire X
• **JOURNEY**—Stone In Love X
• **AC/DC**—For Those About To Rock X
• **SIMON AND GARFUNKEL**—Late In The Evenings L
• **SIMON AND GARFUNKEL**—Mrs. Robinson L
• **SIMON & GARFUNKEL**—The Boxer L
• **SIMON & GARFUNKEL**—Homeward Bound L
• **SIMON & GARFUNKEL**—Scarborough Fair L
• **SIMON & GARFUNKEL**—Kodachrome/Maybelline L

KGGI-FM (99-1-FM)—Riverside

(Steve O'Neil—MD)
★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 22-16
★★ **THE J. GEILS BAND**—Freeze-Frame 25-17
★ **MIKE POST**—Theme From Magnum P.I. 20-18
★ **GEORGE DUKE**—Shine On 26-21
★ **JOHN DENVER**—Shanghai Breezes 30-27
• **IRENE CARA**—Anyone Can See A
• **DAN SEALS**—Can't Get You Out Of My Mind A
• **THE BOYS BAND**—Please Don't Stop Me Baby A
• **O'BRYAN**—Gigolo A
• **BOBBY CALDWELL**—Jamaica A
• **DARYL HALL & JOHN OATES**—Did It In A Minute X
• **CHARLENE**—I've Never Been To Me X
• **JUNIOR**—Mama Used To Say X
• **BONNIE RAITT**—Keep This Heart In Mind X
• **OAK RIDGE BOYS**—Bobbie Sue X
• **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X

KFXM-AM—San Bernardino

(Jason McQueen—MD)
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 14-7
★★ **THE J. GEILS BAND**—Freeze-Frame 15-9
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 3-1
★ **THE GO-GO'S**—We Got The Beat 5-2
★ **ROD STEWART**—Tonight I'm Yours 7-4
•• **THE BEATLES**—The Beatles Movie Medley
•• **THE CARS**—Since You're Gone
• **DONNIE IRIS**—My Girl A
• **MIKE POST**—Theme From Magnum P.I. A
• **ROLLING STONES**—Hang Fire B
• **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways B
• **SISTER SLEDGE**—My Guy B

KRQQ-FM—Tucson

(Zapolian/Hart—MD's)
★★ **BERTIE HIGGINS**—Key Largo 3-1
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 2-2
★ **THE J. GEILS BAND**—Freeze-Frame 6-3
★ **THE POLICE**—Spirits In The Material World 9-6
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 19-14
•• **CHARLENE**—I've Never Been To Me
•• **QUARTERFLASH**—Right Kind Of Love
• **ANNE MURRAY**—Another Sleepless Night X
• **MIKE POST**—Theme From Magnum P.I. X
• **DARYL HALL AND JOHN OATES**—Did It In A Minute X
• **LE ROUX**—Nobody Said It Was Easy X
• **PAUL DAVIS**—65 Love Affair B
• **RICK SPRINGFIELD**—Don't Talk To Strangers B
• **GREG GUIDRY**—Goin' Down B

KTKT-AM—Tucson

(Bobby Rivers—MD)
★★ **VANGELIS**—Chariots Of Fire-Titles 12-5
★★ **SISTER SLEDGE**—My Guy 15-12
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 6-4
★ **STEVIE NICKS**—Edge Of Seventeen 18-16
★ **ROBERTA FLACK**—Making Love 30-26
• **DARYL HALL & JOHN OATES**—Did It In A Minute A
• **CHARLENE**—I've Never Been To Me A
• **BARRY MANILOW**—Let's Hang On A
• **CARPENTERS**—Beechwood 45789 A
• **JOHN DENVER**—Shanghai Breezes B
• **BARBRA STREISAND**—Memory B
• **WILLIE NELSON**—Always On My Mind B
• **ELTON JOHN**—Empty Garden X
• **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By X
• **RUPERT HOLMES**—The End X
• **DR. HOOK**—Baby Makes Her Blue Jeans Talk X

Pacific Northwest Region

★ PRIME MOVERS

OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
O'BRYAN—The Gigolo (Capitol)
JOURNEY—Open Arms (Columbia)

• TOP ADD ONS

CHARLENE—I've Never Been To Me (Motown)
ELTON JOHN—Empty Garden (Geffen)
BARRY MANILOW—Let's Hang On (Arista)

BREAKOUTS

AL JARREAU—Teach Me Tonight (WB)
EDWIN STARR—Tired Of It (Montage)
RICHARD DIMPLES FIELD—If It Ain't One Thing, It's Another (Boardwalk)

KFRC-AM—San Francisco

(Jim Peterson—MD)
★★ **O'BRYAN**—Gigolo 13-7
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 15-10
★ **VANGELIS**—Chariots Of Fire-Titles 19-12
★ **JUNIOR**—Mama Used To Say 22-17
★ **THE POLICE**—Spirits In The Material World 25-15
•• **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another
•• **EDWIN STAR**—Tired Of It
• **STARS ON 45**—Stars On Stevie A
• **DARYL HALL & JOHN OATES**—Did It In A Minute B
• **GEORGE DUKE**—Shine On B
• **THE POINTER SISTERS**—Should I Do It B
• **DUKE JUPITER**—I'll Stick To You X
• **DAVID LASLEY**—If I Had My Wish Tonight X
• **WALDO**—You Bring Out The Freak In Me X

KJR-AM—Seattle

(Tracy Mitchell—MD)
•• **CHARLENE**—I've Never Been To Me
•• **AL JARREAU**—Teach Me Tonight
• **SIMON AND GARFUNKEL**—Wake Up Little Sister A

KEZR-FM—San Jose

(Bob Harlow—MD)
★★ **JOURNEY**—Open Arms 1-1
★★ **STEVIE WONDER**—That Girl 2-2
★ **VANGELIS**—Chariots Of Fire-Titles 6-3
★ **TOMMY TUTONE**—867-5309/Jenny 10-4
★ **THE GO GO'S**—We Got The Beat 11-7
•• **ELTON JOHN**—Empty Garden
•• **DAN FOGELBERG**—Run For The Roses
• **WAYLON AND WILLIE**—Just To Satisfy You A
• **EDDIE SCHWARTZ**—Over The Line A
• **GAMMA**—Right The First Time A
• **JOHN HALL**—You Sure Fooled Me A
• **DUKE JUPITER**—I'll Drink To You X
• **JOHN DENVER**—Shanghai Breezes X
• **BARBRA STREISAND**—Memory X
• **THE HUMAN LEAGUE**—Don't You Want Me X
• **DARYL HALL AND JOHN OATES**—Did It In A Minute B
• **CHARLENE**—I've Never Been To Me B
• **GENESIS**—Man On The Corner B
• **RAY PARKER JR.**—The Other Woman B
• **DAVID LASLEY**—If I Had My Wish Tonight B

KIOY-FM—Fresno

(Ron Rogers—MD)
★★ **MECO**—Pop Goes The Movie Part I 24-18
★★ **BARBRA STREISAND**—Memory 26-19
★ **NEIL DIAMOND**—On The Way To The Sky 17-11
★ **LARRY CARLTON**—Sleepwalk 23-15
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 24-18
• **ROBERTA FLACK**—Making Love X

KRLC-AM—Lewiston

(Steve MacKelvie—MD)
★★ **JOURNEY**—Open Arms 1-1
★★ **POCO**—Sea Of Heartbreak 4-2
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 13-7
★ **WILLIE NELSON**—Always On My Mind 16-9
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 21-16
•• **CAROL KING**—One To One
•• **EDDIE RABBITT**—I Don't Know Where to Start
• **THE BEATLES**—The Beatles Movie Medley A
• **THE CHARLIE DANIELS BAND**—Still In Saigon A
• **BOBBY CALDWELL**—Jamaica A
• **WAYLON & WILLIE**—Just To Satisfy You A
• **VIC ASHER**—I'll Take Wacha Got A
• **ELTON JOHN**—Empty Garden B
• **DARYL HALL & JOHN OATES**—Did It In A Minute B
• **BARRY MANILOW**—Let's Hang On B
• **A TASTE OF HONEY**—I'll Try Something New X
• **CHARLENE**—I've Never Been To Me X

KGW-AM—Portland

(Janise Wojniak—MD)
★★ **BERTIE HIGGINS**—Key Largo 6-3
★★ **VANGELIS**—Chariots Of Fire-Titles 5-4
★ **STEVIE WONDER**—That Girl 9-7
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 18-13
★ **LARRY CARLTON**—Sleepwalk 20-15
•• **STEVIE WOODS**—Just Can't Win 'Em All
•• **GREG GUIDRY**—Goin' Down
• **JOHN DENVER**—Shanghai Breezes B
• **GORDON LIGHTFOOT**—Baby Step Back B

KPLZ-FM—Seattle

(Jeff Ing—MD)
★★ **PAUL DAVIS**—65 Love Affair 26-21
★★ **MECO**—Pop Goes the Movies-Part One 27-22
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 15-11
★ **THE POINTER SISTERS**—Should I Do It 18-15
★ **AL JARREAU**—Teach Me Tonight 28-25
•• **GEORGE BENSON**—Never Give Up On A Good Thing
•• **BARRY MANILOW**—Let's Hang on
• **ELTON JOHN**—Empty Garden A
• **A TASTE OF HONEY**—I'll Try Something New B
• **MICHAEL SMOTHERMAN**—Do I Ever Cross Your Mind B

KYYX-FM—Seattle

(Elvin Ichiyama—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 6-1
★★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 10-5
★ **THE J. GEILS BAND**—Freeze-Frame 14-11
★ **PAUL DAVIS**—65 Love Affair 20-14
★ **LE ROUX**—Nobody Said It Was Easy 21-16
•• **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll
•• **BARRY MANILOW**—Just Hang On
• **THE BEATLES**—The Beatles Movie Medley A
• **WILLIE NELSON**—Always On My Mind A
• **DARYL HALL AND JOHN OATES**—Did It In A Minute B
• **GEORGE BENSON**—Never Give Up A Good Thing B
• **NEIL DIAMOND**—On The Way To The Sky B
• **PIA ZADORA**—I'm In Love Again X
• **CHARLENE**—I've Never Been To Me X
• **THE BOYS BAND**—Please Don't Stop Me Baby X
• **A TASTE OF HONEY**—I'll Try Something New X
• **JOHNNY & THE DISTRACTIONS**—Complicated Now A

KJRB-AM—Spokane

(Brian Gregory—MD)
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 4-1
★★ **ALABAMA**—Love In The First Degree 11-6
★ **LOVERBOY**—When It's Over 17-9
★ **THE POLICE**—Spirits In The Material World 14-11
★ **SAMMY HAGAR**—I'll Fall In Love Again 23-18
• **DR. HOOK**—Baby Makes Her Blue Jeans Talk A
• **RAY PARKER JR.**—The Other Woman A
• **THE CHARLIE DANIELS BAND**—Still In Saigon A
• **THE BEATLES**—The Beatles Movie Medley A
• **THE CARS**—Cruiser A
• **GENESIS**—Man On The Corner A
• **VAN HALEN**—Oh Pretty Woman X
• **THE GO GO'S**—We Got The Beat X
• **PRISM**—Don't Let Him Know X
• **THE HUMAN LEAGUE**—Don't You Want Me X
• **TOMMY TUTONE**—867-5309/Jenny X
• **ROLLING STONES**—Hang Fire X
• **ALDO NOVA**—Fantasy X

KCBN-AM—Reno

(Jim O'Neil—MD)
★★ **ROD STEWART**—Tonight I'm Yours 18-13
★★ **PAUL DAVIS**—65 Love Affair 26-21
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 28-22
★ **A TASTE OF HONEY**—I'll Try Something New 31-26
•• **CHARLENE**—I've Never Been To Me
•• **JOHN DENVER**—Shanghai Breezes
• **THE HUMAN LEAGUE**—Don't You Want Me A
• **THE CARS**—Still In Saigon A
• **ROBERTA FLACK**—Making Love B
• **DARYL HALL AND JOHN OATES**—Did It In A Minute B
• **ROLLING STONES**—Hang Fire B
• **THE CARS**—Since You're Gone X
• **BETTYE LAVETTE**—Right In The Middle X

KSFM-FM—Sacramento

(Mark Preston—MD)
★★ **BERTIE HIGGINS**—Key Largo 10-5
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 14-7
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 17-12
★ **THE J. GEILS BAND**—Freeze-Frame 18-13
★ **KOOL AND THE GANG**—Get Down On It 19-15
•• **TOM TOM CLUB**—Genius Of Love
•• **STEVIE NICKS**—Edge Of Seventeen
• **GEORGE BENSON**—Never Give Up On A Good Thing B
• **GREG GUIDRY**—Goin' Down X

KTAC-AM—Tacoma

(Sean Carter—MD)
★★ **VANGELIS**—Chariots Of Fire-Titles 4-2
★★ **CLIFF RICHARD**—Daddy's Home 10-6
★ **STEVIE WONDER**—That Girl 13-11
★ **SISTER SLEDGE**—My Guy 16-12
★ **LARRY CARLTON**—Sleepwalk 17-13
•• **WAYLON & WILLIE**—Just To Satisfy You
•• **CARPENTERS**—Beechwood 45789
• **BARRY MANILOW**—Let's Hang On A
• **ROBERTA FLACK**—Making Love A
• **GREG GUIDRY**—Goin' Down A

North Central Region

★ PRIME MOVERS

RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
JOURNEY—Open Arms (Columbia)
STEVIE NICKS—Edge Of Seventeen (Modem)

• TOP ADD ONS

DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
SISTER SLEDGE—My Guy (Cotillion)
GENESIS—Man On The Corner (Atlantic)

BREAKOUTS

THE CHARLIE DANIELS BAND—Still In Saigon (Epic)
SHEENA EASTON—When He Shines (EMI-America)
THE INNOCENCE—Hold My Hand (Boardwalk)

WGCL-FM—Cleveland

(Jay Stone—MD)
★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 6-3
★★ **BERTIE HIGGINS**—Key Largo 15-7
★ **VANGELIS**—Chariots Of Fire-Titles 16-9
★ **QUARTERFLASH**—Find Another Fool 21-19
★ **DARYL HALL & JOHN OATES**—Did It In A Minute 24-20
•• **THE CHARLIE DANIELS BAND**—Still In Saigon
•• **THE INNOCENTS**—Hold My Hand
• **ROLLING STONES**—Hang Fire A
• **RAY PARKER JR.**—The Other Woman A
• **LULU**—Who's Foolin' Who A
• **TOMMY TUTONE**—867-5309/Jenny B
• **KOOL AND THE GANG**—Get Down On It B
• **MECO**—Pop Goes The Movies Part I X
• **GEORGE DUKE**—Shine On X
• **DAVID LASLEY**—If I Had My Wish Tonight X
• **ELTON JOHN**—Empty Garden X

CKLW-AM—Detroit

(Rosalee Tromgley—MD)
★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 15-11
★★ **STEVIE NICKS**—Edge Of Seventeen 18-15
★ **THE POINTER SISTERS**—Should I Do It 25-21
•• **DARYL HALL AND JOHN OATES**—Did It In A Minute
•• **SHEENA EASTON**—When He Shines
• **GEORGE DUKE**—Shine On A
• **A TASTE OF HONEY**—I'll Try Something New A
• **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another A
• **SURVIVOR**—Summer Nights X
• **GORDON LIGHTFOOT**—Baby Step Back X
• **BARBRA STREISAND**—Memory X
• **BUCKNER AND GARCIA**—Pac-Man Fever X
• **ROLLING STONES**—Hang Fire X

WKRQ-FM—Cincinnati

(Tony Garvzzo—MD)
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
★★ **JOURNEY**—Open Arms 2-2
★ **LOVERBOY**—Working For The Weekend 4-3
★ **FOREIGNER**—Juke Box Hero 10-5
★ **ROD STEWART**—Tonight I'm Yours 19-13
•• **TOMMY TUTONE**—867-5309/Jenny
•• **DAN FOGELBERG**—Run For The Roses
• **BOB AND DOUG MCKENZIE**—Take Off L
• **JOAN JETT AND THE BLACKHEARTS**—You're Too Possessive L

WZZP-FM—Cleveland

(Bob McKay—MD)
★★ **JOURNEY**—Open Arms 1-1
★★ **STEVIE WONDER**—That Girl 2-2
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 6-3
★ **THE POINTER SISTERS**—Should I Do It 8-5
★ **STEVIE NICKS**—Edge Of Seventeen 13-10
•• **SISTER SLEDGE**—My Guy
• **QUARTERFLASH**—Find Another Fool X
• **ANNE MURRAY**—Another Sleepless Night X
• **MIKE POST**—Theme From Magnum P.I. X
• **PIA ZADORA**—I'm In Love Again X
• **RICK SPRINGFIELD**—Don't Talk To Strangers B

WDRQ-FM—Detroit

(Deena Rimmer—MD)
★★ **THE WHISPERS**—In The Raw 19-10
★★ **GEORGE BENSON**—Never Give Up A Good Thing 25-21
★ **TOM TOM CLUB**—Genius Of Love 11-9
★ **GEORGE DUKE**—Shine On 18-15
★ **ATLANTIC STARR**—Circles 21-19
•• **O'BRYAN**—Gigalo
•• **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another
• **MICHAEL FRANKS AND S. RENEE DIGGS**—Love Duet A
• **LTD**—April Love A
• **THE J. GEILS BAND**—Freeze-Frame B
• **A TASTE OF HONEY**—I'll Try Something New B

WBZZ-FM—Pittsburgh

(Chuck Tyler—MD)
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 2-2
★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 24-17
★ **KELLY MARIE**—Feels Like I'm In Love 1-1
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 12-7
★ **THE GO-GO'S**—We Got The Beat 16-11
• **CHARLENE**—I've Never Been To Me A
• **JUNIOR**—Mama Used To Say A
• **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways A
• **VAN HALEN**—Oh pretty Woman B
• **DARYL HALL & JOHN OATES**—Did It In A Minute B
• **QUARTERFLASH**—Find Another Fool B
• **IRENE CARA**—Anyone Can See B
• **KOOL AND THE GANG**—Get Down On It X
• **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X
• **GENESIS**—Man On The Corner X

WFFM-FM—Pittsburgh

(Jay Cresswell—MD)
•• **DONNIE IRIS**—My Girl
•• **GENESIS**—Man On The Corner
• **DARYL HALL AND JOHN OATES**—Did It In A Minute A
• **CAROL KING**—One To One A
• **EARTH WIND AND FIRE**—Let's Groove A
• **BARRY MANILOW**—Let's Hang On A
• **RANDY GOODRUM**—Savin' It Up A
• **O'JAYS**—I Just Wanna Satisfy A
• **JOHN DENVER**—Shanghai Breezes B
• **ROBERTA FLACK**—Making Love B
• **GREG GUIDRY**—Goin' Down B
• **MIKE POST**—Theme From Magnum P.I. B
• **EDDIE SCHWARTZ**—Over The Line B
• **THE SPINNERS**—Never Thought I'll Fall In Love B

WXKX-FM—Pittsburgh

(Clark Ingram—MD)
★★ **STEVIE NICKS**—Edge Of Seventeen 5-3
★★ **QUARTERFLASH**—Find Another Fool 7-5
★ **PIA ZADORA**—I'm In Love Again 11-6
★ **THE J. GEILS BAND**—Freeze-Frame 10-8
★ **FOREIGNER**—Juke Box Hero 13-10
•• **THE CHARLIE DANIELS BAND**—Still In Saigon
•• **DARYL HALL & JOHN OATES**—Did It In A Minute
• **DUKE JUPITER**—I'll Drink To You A
• **RICK SPRINGFIELD**—Don't Talk To Strangers B
• **STEVIE NICKS**—Kinda Woman B
• **FOREGIENR**—Break It Up B
• **JOURNEY**—Escape B
• **HUEY LEWIS AND THE NEWS**—Do You Believe In Love B

WYYS-FM—Cincinnati

(Barry James—MD)
★★ **BERTIE HIGGINS**—Key Largo 2-1
★★ **JOURNEY**—Open Arms 3-2
★ **STEVIE WONDER**—That Girl 7-4
★ **SISTER SLEDGE**—My Guy 11-7
★ **NEIL DIAMOND**—On The Way To The Sky 13-8
•• **OLIVIA NEWTON-JOHN**—Make A Move On Me
•• **ROBERTA FLACK**—Making Love

WNCI-FM—Columbus

(Steve Edwards—MD)
★★ **JOURNEY**—Open Arms 1-1
★★ **STEVIE Wonder**—That Girl 2-2
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 6-4
★ **NEIL DIAMOND**—On The Way To The Sky 13-
★ **VANGELIS**—Chariots Of Fire-Titles 17-12
•• **DARYL HALL AND JOHN OATES**—Did It In A Minute
•• **SISTER SLEDGE**—My Guy
• **JOHN DENVER**—Shanghai Breezes A

WXGT-FM—Columbus

(Terry Nutter—MD)
★★ **THE GO-GO'S**—We Got The Beat 8-4
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 10-5
★ **THE J. GEILS BAND**—Freeze-Frame 16-8
★ **STEVIE NICKS**—Edge Of Seventeen 20-13
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 21-17
• **FOREIGNER**—Juke Box Hero X
• **BOB AND DOUG MCKENZIE**—Take Off X
• **QUARTERFLASH**—Find Another Fool X
• **LE ROUX**—Nobody Said It Was Easy X
• **ROLLING STONES**—Hang Fire X
• **DARYL HALL & JOHN OATES**—Did It In A Minute X

WKJJ-FM—Louisville

(Kevin O'Neil—MD)
★★ **BERTIE HIGGINS**—Key Largo 5-3
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 13-4
★ **VANGELIS**—Chariots Of Fire-Titles 12-7
★ **SISTER SLEDGE**—My Guy 14-10
★ **THE POINTER SISTERS**—Should I Do It 17-12
•• **DARYL HALL AND JOHN OATES**—Did It In A Minute
•• **RICK SPRINGFIELD**—Don't Talk To Strangers

WKWK-AM—Wheeling

(Greg McCullough—MD)
•• **EDDIE RABBITT**—I Don't Know Where To Start
•• **BARRY MANILOW**—Let's Hang On
• **CAROL KING**—One To One A
• **STARS ON 45**—Stars On Stevie A
• **GORDON LIGHTFOOT**—Baby Step Back A
• **TOM CHAPIN**—Jeannie A
• **TIGHT FIT**—The Lion Sleeps Tonight A
• **ROYAL PHILHARMONIC ORCHESTRA CONDUCTS**—Hooked On Thaikovsky X
• **STEVE CARLISLE**—I'll Fall In Love Again X
• **LINDSEY BUCKINGHAM**—It Was I X
• **LAURA BRANIGAN**—All Night With Me X
• **SWING**—Tweedly Dee X
• **STELLA PARTON**—I'll Miss You X
• **DAN SEALS**—Can't Get You Out Of My Mind X

Southwest Region

★ PRIME MOVERS

STEVIE WONDER—That Girl (Tamla)
OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways (A&M)

(Continued on page 48)

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Patrick Rains & Associates Congratulates their Grammy Award winning clients:

■ Al Jarreau

BEST POP VOCAL PERFORMANCE, MALE—
"BREAKIN' AWAY"

BEST JAZZ VOCAL PERFORMANCE, MALE
"BLUE RONDO A LA TURK"

■ David Sanborn

BEST R&B INSTRUMENTAL PERFORMANCE—
"ALL I NEED IS YOU"

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*Applies only to stations in the top 1 through 89 Arbitron TV ADI's. Terms for other markets will vary.

Billboard® Singles Radio Action™

Based on station playlists through Tuesday (3/16/82)

Playlist Prime Movers ★
Playlist Top Add Ons ●

● *Continued from page 44*

● TOP ADD ONS

CHARLENE—I've Never Been To Me (Motown)
A TASTE OF HONEY—I'll Try Something New (Capitol)
LARRY CARLTON—Sleepwalk (WB)

BREAKOUTS

THE BEATLES—The Beatles Movie Medley (Capitol)
JOHNNY & THE DISTRACTIONS—Complicated Now (A&M)
FAT LARRY'S BAND—Act Like You Know (De-Lite)

KVIL-FM—Dallas
(Chuck Rhodes—MD)
★★ **STEVIE WONDER**—That Girl 4-1
★★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 15-9
★ **BERTIE HIGGINS**—Key Largo 9-6
★ **CLIFF RICHARD**—Daddy's Home 12-8
★ **VANGELIS**—Chariots Of Fire-Titles 16-12
● **JOHN DENVER**—Shanghai Breezes B

KEGL-FM—Ft. Worth
(Saundra Bobek—MD)
★★ **VAN HALEN**—Oh Pretty Woman 12-8
★★ **BRYAN ADAMS**—Lonely Nights 19-13
★ **QUARTERFLASH**—Find Another Fool 8-3
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 10-6
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 24-17
●● **GAMMA**—Right The First Time
●● **JOHNNY AND THE DISTRACTION**—Complicated Now
● **SURVIVOR**—Summer Nights A
● **GENESIS**—Man On The Corner X
● **THE CARS**—Since Your Gone X
● **LE ROUX**—Nobody Said It Was Easy X
● **ELTON JOHN**—Empty Garden B
● **ALDO NOVA**—Fantasy B
● **DARYL HALL AND JOHN OATES**—Did It In A Minute B

KRLY-FM—Houston
(Blake Lawrence—MD)
●● **A TASTE OF HONEY**—I'll Try Something New
●● **FAT LARRY'S BAND**—Act Like You Know
● **BRICK**—Sure Feels Good A

WEZB-FM—New Orleans
(Jerry Loosteau—MD)
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 5-1
★★ **QUARTERFLASH**—Find Another Fool 11-6
★ **KOOL AND THE GANG**—Get Down On It 15-10
★ **THE GO GO'S**—We Got The Beat 14-11
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 19-14
●● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
●● **CHARLENE**—I've Never Been To Me
● **IRENE CARA**—Anyone Can See X
● **VAN HALEN**—Oh Pretty Woman X
● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
● **THE POINTER SISTERS**—Should I Do It B

WTIX-AM—New Orleans
(Gary Franklin—MD)
★★ **STEVIE WONDER**—That Girl 2-1
★★ **WILLIE NELSON**—Always On My Mind 17-13
★ **THE J. GEILS BAND**—Freeze-Frame 20-15
★ **SISTER SLEDGE**—My Guy 22-16
★ **VANGELIS**—Chariots Of Fire-Titles 24-19
●● **THE BEATLES**—The Beatles Movie Medley
●● **CHARLENE**—I've Never Been To Me
● **ROBERTA FLACK**—Making Love A
● **DR. HOOK**—Baby Makes Her Blue Jeans Talk A
● **PIA ZADORA**—I'm In Love Again A
● **FOREIGNER**—Juke Box Hero B
● **RAY PARKER JR.**—The Other Woman B
● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
● **QUARTERFLASH**—Find Another Fool B
● **JOHN DENVER**—Shanghai Breezes B
● **BARBRA STREISAND**—Memory B
● **IRENE CARA**—Anyone Can See X

KEEL-AM—Shreveport
(Kevin Davis—MD)
★★ **STEVIE WONDER**—That Girl 5-3
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 12-6
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 13-7
★ **CLIFF RICHARD**—Daddy's Home 26-13
★ **CHILLIWACK**—I Believe 21-14
●● **LARRY CARLTON**—Sleepwalk
● **WILLIE NELSON**—Always On My Mind A
● **DAN FOGELBERG**—Run For The Roses A
● **THE BOYS BAND**—Please Don't Stop Me Baby A
● **TOMMY TUTONE**—867-5309/Jenny A
● **PAUL DAVIS**—65 Love Affair B
● **SISTER SLEDGE**—My Guy B/K
● **THE POINTER SISTERS**—Should I Do It B
● **VAN HALEN**—Oh Pretty Woman X
● **JOHN DENVER**—Shanghai Breezes X
● **RUPERT HOLMES**—The End X
● **FOREIGNER**—Juke Box Hero X
● **IRENE CARA**—Anyone Can See X
● **GINO VANNELLI**—The Longer You Wait X
● **GREG GUIDRY**—Goin' Down X
● **T.G. SHEPPARD**—Only One You X
● **SMOKEY ROBINSON**—Tell Me Tomorrow X
● **ANNE MURRAY**—Another Sleepless Night X
● **EARTH, WIND AND FIRE**—Wanna Be With You X
● **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
● **PRISM**—Don't Let Him Know X

KHFI-FM—Austin
(Ed Volkman—MD)
● **STEVIE NICKS**—Edge Of Seventeen B
● **PAUL DAVIS**—65 Love Affair B
● **CHARLENE**—I've Never Been To Me A
● **DARYL HALL AND JOHN OATES**—Did It In A Minute A
● **THE BEATLES**—The Beatles Movie Medley A
● **GLASS MOON**—On A Carousel A
● **GREG GUIDRY**—Goin' Down X
● **VAN HALEN**—Oh Pretty Woman X
● **DONNIE IRIS**—My Girl X

KLVU-FM—Dallas
(Rivers/Morgan—MD's)
★★ **BERTIE HIGGINS**—Key Largo 1-1
★★ **JOURNEY**—Open Arms 10-6
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 20-14
★ **PAUL DAVIS**—65 Love Affair 22-16
★ **BARBRA STREISAND**—Memory 25-21
●● **BARRY MANILOW**—Let's Hang On
●● **ROBERTA FLACK**—Making Love
● **AL JARREAU**—Teach Me Tonight B
● **DAN FOGELBERG**—Run For The Roses A
● **JENNIFER WARNES**—Come To Me A
● **MICHAEL MURPHEY**—What's Forever For L

KFMK-FM—Houston
(Jerry Steele—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 9-3
★★ **STEVIE WONDER**—That Girl 10-7
★ **OAK RIDGE BOYS**—Bobbie Sue 13-10
★ **BERTIE HIGGINS**—Key Largo 17-12
★ **BARBRA STREISAND**—Memory 29-21
●● **BARRY MANILOW**—Let's Hang On
●● **STARS ON 45**—Stars On Stevie
● **WILLIE NELSON**—Always On My Mind A
● **DARYL HALL AND JOHN OATES**—Did It In A Minute A
● **RICK SPRINGFIELD**—Don't Talk To Strangers X
● **CHARLENE**—I've Never Been To Me B
● **JOHN DENVER**—Shanghai Breezes B
● **LARRY CARLTON**—Sleepwalk B

KBFM-FM—McAllen-Brownsville
(Kenny Garcia—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 13-6
★★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 15-11
★ **MIKE POST**—Theme From Magnum P.I. 11-9
★ **KOOL AND THE GANG**—Get Down On It 24-12
★ **VAN HALEN**—Oh Pretty Woman 19-15
●● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
●● **A TASTE OF HONEY**—I'll Try Something New
● **CHARLENE**—I've Never Been To Me A
● **LAURA BRANIGAN**—All Night With Me A
● **DAVID LASLEY**—If I Had My Wish Tonight A
● **THE BEATLES**—The Beatles Movie Medley A

KOFM-FM—Oklahoma City
(Chuck Morgan—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 15-8
★★ **BOB AND DOUG McKENZIE**—Take Off 16-9
★ **VANGELIS**—Chariots OF Fire-Titles 17-10
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 20-12
★ **THE POINTER SISTERS**—Should I Do It 19-13
● **SNEAKER**—Don't Let Me In X
● **PRISM**—Don't Let Him Know X
● **LE ROUX**—Nobody Said It Was Easy X
● **POCO**—Sea Of Heartbreak X
● **ROBERTA FLACK**—Making Love X

WFMF-FM—Baton Rouge
(Wayne Watkins—MD)
★★ **VANGELIS**—Chariots Of Fire-Titles 23-19
★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 25-21
★ **ROD STEWART**—Tonight I'm Yours 7-5
★ **KOOL AND THE GANG**—Get Down On It 18-12
★ **SISTER SLEDGE**—My Guy 19-17
●● **QUARTERFLASH**—Find Another Fool
●● **GREG GUIDRY**—Goin' Down
● **RAY PARKER JR.**—The Other Woman A
● **THE J. GEILS BAND**—Freeze-Frame B
● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
● **CHARLENE**—I've Never Been To Me B
● **ELTON JOHN**—Empty Garden B
● **JUNIOR**—Mama Used To Say B

KINT-FM—El Paso
(Patty Zibbo—MD)
★★ **VAN HALEN**—Oh Pretty Woman 7-4
★★ **THE GO GO'S**—We Got The Beat 13-5
★ **TOMMY TUTONE**—867-5309/Jenny 19-15
★ **DWIGHT TWILLEY**—Somebody To Love 23-16
●● **OLIVIA NEWTON-JOHN**—Make A Move On Me
●● **STEVIE NICKS**—Edge Of Seventeen
● **DONNIE IRIS**—My Girl A
● **ALDO NOVA**—Fantasy A
● **GAMMA**—Right The First Time A
● **STARS ON 45**—Stars On Stevie A
● **MECO**—Pop Goes The Movies Part I A
● **A TASTE OF HONEY**—I'll Try Something New B
● **GENE COTTON**—If I Could Get You B

KILE-AM—Galveston
(Scott Taylor—MD)
●● **ROLLING STONES**—Hang Fire
●● **STARS ON 45**—Stars On Stevie
● **THE BOYS BAND**—Please Don't Stop Me Baby A
● **THE HUMAN LEAGUE**—Don't You Want Me A
● **THE BEATLES**—The Beatles Movie Medley A
● **PRISM**—Don't Let Him Know B
● **GLASS MOON**—On A Carousel B
● **WILLIE NELSON**—Always On My Mind B
● **ANNE MURRAY**—Another Sleepless Night X
● **GEORGE DUKE**—Shine On X
● **IRENE CARA**—Anyone Can See X
● **MECO**—Pop Goes The Movies Part I X

KVOL-AM—Lafayette
(Phil Rankin—MD)
●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
●● **LITTLE RIVER BAND**—Man On Your Mind
● **LAURA BRANIGAN**—All Night With Me A
● **WILLIE NELSON**—Always On My Mind A
● **DAVID BOWIE**—Cat Eyes A
● **A TASTE OF HONEY**—I'll Try Something New X
● **CHARLENE**—I've Never Been To Me X
● **DAVID LASLEY**—If I Had My Wish Tonight X
● **DWIGHT TWILLEY**—Somebody To Love X
● **ELTON JOHN**—Empty Garden X
● **CHRIS REA**—Loving You X
● **SNEAKER**—Don't Let Me In X
● **TOM TOM CLUB**—Genius Of Love X
● **BARBRA STREISAND**—Memory X
● **JOHN DENVER**—Shanghai Breezes X
● **GLASS MOON**—On A Carousel X
● **TOM CHAPIN**—Jeannie X

KTSA-AM—San Antonio
(Charlie Brown—MD)
★★ **JOURNEY**—Open Arms 3-1
★★ **DIANA ROSS**—Mirror Mirror 8-5
★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 20-14
★ **KOOL AND THE GANG**—Get Down On It 23-19
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 30-25
●● **PAUL DAVIS**—65 Love Affair
● **RICK SPRINGFIELD**—Don't Talk To Strangers B
● **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X
● **OAK RIDGE BOYS**—Bobbie Sue X
● **VANGELIS**—Chariots Of Fire-Titles X
● **BOB AND DOUG McKENZIE**—Take Off X
● **STEVIE NICKS**—Edge Of Seventeen X
● **QUARTERFLASH**—Find Another Fool X

Midwest Region

★ PRIME MOVERS

HUEY LEWIS AND THE NEWS—Do You Believe In Love (Chrysalis)
STEVIE WONDER—That Girl (Tamla)
PAUL DAVIS—65 Love Affair (Arista)

● TOP ADD ONS

OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
JOHN DENVER—Shanghai Breezes (RCA)

BREAKOUTS

THE BEATLES—The Beatles Movie Medley (Capitol)
LITTLE RIVER BAND—Man On Your Mind (Capitol)
CAROLE KING—One To One (Atlantic)

WLS-AM—Chicago
(Dave Denver—MD)
★★ **STEVIE WONDER**—That Girl 21-12
★★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 36-30
★ **THE POINTER SISTERS**—Should I Do It 38-33
●● **RICK SPRINGFIELD**—Don't Talk To Strangers
● **QUARTERFLASH**—Find Another Fool B

WLS-FM—Chicago
(Dave Denver—MD)
★★ **TOMMY TUTONE**—867-5309/Jenny 33-26
★★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 36-30
★ **FOREIGNER**—Juke Box Hero 18-15
●● **PAUL DAVIS**—Cool Night
● **RICK SPRINGFIELD**—Don't Talk To Strangers B
● **QUARTERFLASH**—Find Another Fool B

WZUU-FM—Milwaukee
(Bill Sharron—MD)
★★ **JOURNEY**—Open Arms 1-1
★★ **STEVIE WONDER**—That Girl 4-2
★ **ALABAMA**—Love In The First Degree 8-5
★ **BERTIE HIGGINS**—Key Largo 9-6
★ **THE POINTER SISTERS**—Should I Do It 11-7
●● **OLIVIA NEWTON-JOHN**—Make A Move On Me
●● **JOHN DENVER**—Shanghai Breezes
● **CHARLENE**—I've Never Been To Me A

KDWB-AM—Minneapolis
(Karen Anderson—MD)
★★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 15-11
★★ **PAUL DAVIS**—65 Love Affair 20-13
★ **CLIFF RICHARD**—Daddy's Home 16-14
★ **CHILLIWACK**—I Believe 21-15
★ **LE ROUX**—Nobody Said It Was Easy 23-20
●● **SISTER SLEDGE**—My Guy
●● **GREG GUIDRY**—Goin' Down
● **NEIL DIAMOND**—On The Way To The Sky X
● **MECO**—Pop Goes The Movies Part 1 X
● **THE BOYS BAND**—Please Don't Stop Me Baby X
● **BARRY MANILOW**—Let's Hang On X

KSLQ-FM—St. Louis
(Johnnie King—MD)
★★ **KENNY ROGERS**—Through The Years 8-1
★★ **DAN FOGELBERG**—Leader Of The Band 7-2
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 14-7
★ **BERTIE HIGGINS**—Key Largo 20-10
★ **NEIL DIAMOND**—On The Way To The Sky 24-18
●● **OLIVIA NEWTON-JOHN**—Make A Move On Me
●● **ALABAMA**—Love In The First Degree
● **POCO**—Sea Of Heartbreak A
● **OAK RIDGE BOYS**—Bobbie Sue A
● **CLIFF RICHARD**—Daddy's Home A
● **ABBA**—When All Is Said And Done B

KSTP-FM (KS-95)—St. Paul
(Chuck Napp—MD)
★★ **JOURNEY**—Open Arms 1-1
★★ **STEVIE WONDER**—That Girl 4-2
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 8-6
★ **BERTIE HIGGINS**—Key Largo 12-7
★ **VANGELIS**—Chariots Of Fire-Titles 14-10
●● **THE BEATLES**—The Beatles Movie Medley
● **GREG GUIDRY**—Goin' Down X
● **PAUL DAVIS**—65 Love Affair X
● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways X
● **RICH LITTLE**—The Big Game X
● **CHARLENE**—I've Never Been To Me X

WIKS-FM—Indianapolis
(Tom Gilligan—MD)
★★ **FOREIGNER**—Juke Box Hero 6-1
★★ **ROD STEWART**—Tonight I'm Yours 16-13
★ **LOVERBOY**—Take Me To The Top 24-15
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 25-17
★ **VAN HALEN**—Oh Pretty Woman 21-18
●● **GENESIS**—Man On The Corner
●● **ASIA**—Heat Of The Moment
● **THE CARS**—Since You're Gone X
● **Rolling Stones**—Hang Fire X
● **MAXUS**—Nobody's Business X

KBEQ-FM—Kansas City
(Maja Britton—MD)
★★ **STEVIE WONDER**—That Girl 8-5
★★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 10-7
★ **THE POINTER SISTERS**—Should I Do It 13-9
★ **LE ROUX**—Nobody Said It Was Easy 16-11
★ **PAUL DAVIS**—65 Love Affair 23-14
●● **LITTLE RIVER BAND**—Man On Your Mind
● **THE BEATLES**—The Beatles Movie Medley A
● **RAY PARKER JR.**—The Other Woman A
● **GLASS MOON**—On A Carousel B
● **CAROL KING**—One To One DA
● **BOB AND DOUG McKENZIE**—Take Off NA
● **THE J. GEILS BAND**—Freeze-Frame NX
● **TOMMY TUTONE**—867-5309/Jenny NX
● **THE GO GO'S**—We Got The Beat NX
● **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll NX
● **PRISM**—Don't Let Him Know NX
● **QUARTERFLASH**—Find Another Fool NX
● **VAN HALEN**—Oh Pretty Woman NX
● **STEVIE NICKS**—Edge Of Seventeen NX
● **SISTER SLEDGE**—My Guy DX
● **NEIL DIAMOND**—On The Way To The Sky DX
● **ANN MURRAY**—Another Sleepless Night DX
● **IRENE CARA**—Anyone Can See DX
● **JOHN DENVER**—Shanghai Breezes DX
● **CLIFF RICHARD**—Daddy's Home DX
● **CHARLENE**—I've Never Been To Me DX

WISM-AM—Madison
(Barb Starr—MD)
★★ **THE POINTER SISTERS**—Should I Do It 17-10
★★ **PAUL DAVIS**—65 Love Affair 22-14
★ **NEIL DIAMOND**—On The Way To The Sky 11-8
★ **LARRY CARLTON**—Sleepwalk 20-13
★ **CHILLIWACK**—I Believe 24-17
● **SNEAKER**—Don't Let Me In A
● **BARRY MANILOW**—Let's Hang On A
● **LE ROUX**—Nobody Said It Was Easy A
● **DENIECE WILLIAMS**—It's Gonna Take A Miracle A
● **JENNIFER WARNES**—Come To Me B
● **LOU AND BARTON**—Brand New Love B
● **LE ROUX**—Nobody Said It Was Easy B

WZEE-FM—Madison
(Matt Hudson—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 14-6
★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 20-13
★ **THE GO-GO'S**—We Got The Beat 7-3
★ **BERTIE HIGGINS**—Key Largo 12-8
★ **PAUL DAVIS**—65 Love Affair 16-12
●● **VANGELIS**—Chariots Of Fire-Titles
●● **CAROL KING**—One To One
● **THE CARS**—Since Your Gone A
● **GENESIS**—Man On The Corner A
● **DARYL HALL AND JOHN OATES**—Did It In A Minute X
● **DONNIE IRIS**—My Girl B
● **BILL CHAMPIN**—Take It Uptown B
● **CHARLENE**—I've Never Been To Me B
● **GREG GUIDRY**—Goin' Down B

WLOL-FM—Minneapolis
(Phil Huston—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 9-4
★★ **THE J. GEILS BAND**—Freeze-Frame 11-7
★ **ROD STEWART**—Tonight I'm Yours 12-8
★ **STEVIE NICKS**—Edge Of Seventeen 15-9
★ **BERTIE HIGGINS**—Key Largo 17-11
●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
●● **ROLLING STONES**—Hang Fire
● **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll A
● **ELTON JOHN**—Empty Garden A
● **JON HALL**—You Sure Fooled Me A
● **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
● **SHOOTING STAR**—Hollywood X
● **TOMMY TUTONE**—867-5309/Jenny B
● **THE BOYS BAND**—Don't Stop Me Baby B
● **QUARTERFLASH**—Find Another Fool B
● **VAN HALEN**—Oh Pretty Woman B

WOW-AM—Omaha
(Jim Corcoran—MD)
★★ **VANGELIS**—Chariots Of Fire-Titles 10-7
★★ **PAUL DAVIS**—65 Love Affair 13-10
★ **ALABAMA**—Love In The First Degree 5-2
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 7-3
●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
●● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
● **VAN HALEN**—Oh Pretty Woman N
● **ROD STEWART**—Tonight I'm Yours N
● **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll N
● **THE J. GEILS BAND**—Freeze-Frame N
● **BOB AND DOUG McKENZIE**—Take Off N
● **THE GO-GO'S**—We Got The Beat N
● **STEVIE NICKS**—Edge Of Seventeen N
● **RICK SPRINGFIELD**—Don't Talk To Strangers N
● **TOMMY TUTONE**—867-5309/Jenny N
● **QUARTERFLASH**—Finad Another Fool N

KXOK-AM—St. Louis
(Lee Douglas—MD)
★★ **BERTIE HIGGINS**—Key Largo 12-6
★★ **VANGELIS**—Chariots of Fire-Titles 13-9

WSPT-FM—Stevens Point
(Brad Fuhr—MD)
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
★★ **THE J. GEILS BAND**—Freeze-Frame 7-2
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 13-9
★ **TOMMY TUTONE**—867-5309/Jenny 17-12
★ **VANGELIS**—Chariots Of Fire-Titles 19-13
●● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
●● **BERTIE HIGGINS**—Key Largo
● **ROLLING STONES**—Hang Fire A
● **THE HUMAN LEAGUE**—Don't You Want Me B
● **DARYL HALL & JOHN OATES**—Did It In A Minute B
● **ELTON JOHN**—Empty Garden B
● **GAMMA**—Right The First Time A/D
● **THE CARS**—Since You're Gone X
● **GENESIS**—Man On The Corner

KFYR-AM—Bismarck
(Dan Brannan—MD)
★★ **THE POINTER SISTERS**—Should I Do It 6-3
★★ **ROD STEWART**—Tonight I'm Yours 13-7
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 16-9
★ **VANGELIS**—Chariots Of Fire-Titles 18-11
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 20-16
● **GREG GUIDRY**—Goin' Down A
● **CHARLENE**—I've Never Been To Me A
● **VAN HALEN**—Oh Pretty Woman A
● **THE CARS**—Since You're Gone A
● **ELTON JOHN**—Empty Garden X
● **DARYL HALL & JOHN OATES**—Did It In A Minute X
● **THE GO-GO'S**—We Got The Beat X
● **A TASTE OF HONEY**—I'll Try Something New X
● **LE ROUX**—Nobody Said It Was Easy X
● **BARBRA STREISAND**—Memory X
● **QUARTERFLASH**—Find Another Fool X
● **SISTER SLEDGE**—My Guy X
● **THE POLICE**—Spirits In The Material World X
● **NEIL DIAMOND**—On The Way To The Sky X
● **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll B
● **PAUL DAVIS**—65 Love Affair B

KIOA-AM—DES MOINES
(A.W. Pantoja—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 15-9
★★ **ALABAMA**—Love In The First Degree 14-11
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 22-18
★ **SISTER SLEDGE**—My Guy 24-20
★ **PAUL DAVIS**—65 Love Affair 29-21
●● **ELTON JOHN**—Empty Garden
●● **THE BEATLES**—The Beatles Movie Medley
● **THE CHARLIE DANIELS BAND**—Still In Saigon A
● **CHARLENE**—I've Never Been To Me B
● **RICK SPRINGFIELD**—Don't Talk To Strangers B
● **AL JARREAU**—Teach Me Tonight B
● **MICHAEL SMOTHERMAN**—Do I Ever Cross Your Mind X
● **GORDON LIGHTFOOT**—Baby Step Back X

KEYN-FM—Witchita
(Terri Spring—MD)
●● **THE POINTER SISTERS**—Should I Do It
●● **QUARTERFLASH**—Find Another Fool
● **DARYL HALL AND JOHN OATES**—Did It In A Minute A
● **THE BEATLES**—The Beatles Movie Medley A
● **BOB AND DOUG McKENZIE**—Take Off X

Northeast Region

★ PRIME MOVERS

JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways (A&M)
JOURNEY—Open Arms (Columbia)

● TOP ADD ONS

ELTON JOHN—Empty Garden (Geffen)
OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)
DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)

BREAKOUTS

THE CARS—Since You're Gone (Elektra)
PIA ZADORA—I'm In Love Again (Elektra/Curb)
CHI-LITES—Hot On A Thing Called Love (20th Century)

WXKS-FM—Boston
(Joey Carzello—MD)
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
★★ **THE CHI-LITES**—Hot On A Thing Called Love 23-12
★ **FRED PARRIS AND THE FIVE SATINS**—Memories of Days Gone By 21-18
★ **THE SUGARHILL GANG**—Apache 24-19
★ **ROBERTA FLACK**—making Love 25-21
●● **ELTON JOHN**—Empty Garden
●● **PIA ZADORA**—I'm In Love Again
● **DENIECE WILLIAMS**—It's Gonna Take A Miracle A
● **DR. HOOK**—Baby Makes Her Blue Jeans Talk A
● **THIRD WORLD**—Try Jah Love A
● **CAROL KING**—One To One A
● **O'BRYAN**—Gigolo A
● **DAVID LASLEY**—If I Had My Wish Tonight X
● **RAY PARKER JR.**—The Other Woman X
● **FOREIGNER**—Juke Box Hero X
● **GEORGE DUKE**—Shine On X
● **BARBRA STREISAND**—Memory X
● **LE ROUX**—Nobody Said It Was Easy X
● **PRISM**—Don't Let Him Know X

WABC-AM—New York City
(James Golden—MD)
★★ **BERTIE HIGGINS**—Key Largo 21-8
★★ **JOURNEY**—Open Arms 11-9
★ **AIR SUPPLY**—Sweet Dreams 24-10
★ **THE POINTER SISTERS**—Should I Do It 31-26
●● **OLIVIA NEWTON-JOHN**—Make A Move On Me
●● **GREG GUIDRY**—Goin Down
● **DARYL HALL AND JOHN OATES**—Did It In A Minute A
● **CHARLENE**—I've Never Been To Me A
● **OAK RIDGE BOYS**—Bobbie Sue B
● **PAUL DAVIS**—65 Love Affair B
● **MECO**—Pop Goes The Movies Part 1 B
● **CAROL KING**—One To One B
● **TERRY CASHMAN**—Talking Baseball X

WVBF-FM—Boston
(Reg Johns—MD)
★★ **ALABAMA**—Love In The First Degree 11-8
★★ **SISTER SLEDGE**—My Guy 23-20
★ **CLIFF RICHARD**—Daddy's Home 12-10
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 17-15
★ **NEIL DIAMOND**—On The Way To The Sky 25-23
●● **ROBERTA FLACK**—Making Love
●● **OLIVIA NEWTON-JOHN**—Make A Move On Me
● **PAUL DAVIS**—65 Love Affair A
● **GORDON LIGHTFOOT**—Baby Step Back A

WBEN-FM—Buffalo
(Roger Chrisian—MD)
★★ **DR. HOOK**—Baby Makes Her Blue Jeans Talk 21-13
★★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 24-15
★ **TOMMY TUTONE**—867-5309/Jenny 28-17
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 34-21
★ **BARBRA STREISAND**—Memory 38-24
●● **ROLLING STONES**—Hang On
●● **THE CARS**—Since Your Gone
● **GENESIS**—Man On The Corner A
● **ELTON JOHN**—Empty Garden A
● **A TASTE OF HONEY**—I'll Try Something New A
● **THE CHARLIE DANIELS BAND**—Still In Saigon A
● **THE POINTER SISTERS**—Should I Do It X
● **BARRY MANILOW**—Let's Hang On B
● **CHARLENE**—I've Never Been To Me B
● **LULU**—Who's Foolin Who B

WKTU-FM—New York City
(Michael Ellis—MD)
★★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 19-14
★★ **STONE**—Time 24-22
★ **SOFT CELL**—Tainted Love 9-7
★ **SMOKEY ROBINSON**—Tell Me Tomorrow 12-11
★ **THE GO GO'S**—Our Lips Are Sealed 14-13
●● **ATLANTIC STARR**—Circles
● **BEACH BOYS**—Don't Make Me Wait A
● **ELEKTRIK FUNK**—On A Journey A
● **RONI GRIFFITH**—The Best Part Of Breaking Up A
● **MAXINE SINGLETON**—Don't You Love It Up A
● **T.C. CURTIS**—Body Shake X
● **SHALAMAR**—A Night To Remember X
● **BUCKNER AND GARCIA**—Pac-Man Fever X
● **ELOISE WHITAKER**—Don't Turn Your Back On Love X
● **KLEEER**—Taste The Music X
● **THE HUMAN LEAGUE**—Don't You Want Me X
● **LINDA GLIFFORD**—Don't Come Crying To Me X
● **JIMMY ROSS**—Fall In To A Trance X
● **CHERI**—Murphy's Law B
● **SHARON BROWN**—I Specialize In Love B
● **MEL BROOKS**—It's Good To Be The King B

WFLY-FM—Albany
(Jack Lawrence—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 8-3
★★ **THE GO GO'S**—We Got The Beat 18-11
★ **JUNIOR**—Mama Used To Say 30-25
●● **CHARLENE**—I've Never Been To Me
● **THE HUMAN LEAGUE**—Don't You Want Me X

WTRY-AM—Albany
(Bill Cahill—MD)
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
★★ **ROD STEWART**—Tonight I'm Yours 11-7
★ **THE J. GEILS BAND**—Freeze-Frame 15-10
★ **BERTIE HIGGINS**—Key Largo 19-11
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 20-14
●● **VANGELIS**—Chariots Of Fire-Titles
●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
● **STEVIE NICKS**—Edge Of Seventeen A
● **FRED PARRIS AND THE FIVE SATINS**—Memories of Days Gone By X
● **KOOL AND THE GANG**—Get Down On It B
● **PAUL DAVIS**—65 Love Affair B

WGUY-AM—Bangor
(Jim Randall—MD)
★★ **THE J. GEILS BAND**—Freeze-Frame 3-1
★★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 9-4
★ **KOOL AND THE GANG**—Get Down On It 18-12
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 25-17
● **DAVID LASLEY**—If I Had My Wish Tonight A
● **THE BEATLES**—The Beatles Movie Medley A
● **DR. HOOK**—Baby Makes Blue Jeans Talk A
● **ROLLING STONES**—Hang Fire A
● **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By B
● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
● **A TASTE OF HONEY**—I'll Try Something New B
● **ROBERTA FLACK**—Making Love B
● **ALDO NOVA**—Fantasy X
● **SHOOTING STAR**—Hollywood X
● **GREG GUIDRY**—Goin' Down X
● **LE ROUX**—Nobody Said It Was Easy X
● **EDDIE SCHWARTZ**—Over The Line X

WTIC-FM—Hartford
(Rick Donahue—MD)
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
★★ **STEVIE WONDER**—That Girl 2-2
★ **JOURNEY**—Open Arms 3-3
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 22-16
★ **KOOL AND THE GANG**—Get Down On It 29-19
●● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
●● **DR. HOOK**—Baby Makes Her Blue Jeans Talk
● **LE ROUX**—Nobody Said It Was Easy A
● **ROBERTA FLACK**—Making Love X

WBLI-FM—Long Island
(Bill Terry—MD)
★★ **BERTIE HIGGINS**—Key Largo 10-5
★★ **THE POINTER SISTERS**—Should I Do It 9-7
★ **VANGELIS**—Chariots Of Fire-Titles 17-12
★ **SISTER SLEDGE**—My Guy 20-17
★ **STEVIE NICKS**—Edge Of Seventeen 26-23
●● **NEIL DIAMOND**—On The Way To The Sky
● **PAUL DAVIS**—65 Love Affair B
● **LE ROUX**—Nobody Said It Was Easy B
● **GREG GUIDRY**—Goin' Down B
● **CHARLENE**—I've Never Been To Me X

WKCI-FM—New Haven
(Dandy Lyons—MD)
★★ **JOURNEY**—Open Arms 1-1
★★ **STEVIE WONDER**—That Girl 2-2
★ **BERTIE HIGGINS**—Key Largo 3-3
★ **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By 8-4
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 10-6
●● **KOOL AND THE GANG**—Get Down On It
●● **ELTON JOHN**—Empty Garden
● **THE BEATLES**—The Beatles Movie Medley A

WNBC-AM—New York City
(Lyndon Abell—MD)
★★ **SHEENA EASTON**—You Could Have Been With Me 3-1
★★ **BARRY MANILOW**—Somewhere Down The Road 9-6
★ **DAN FOGELBERG**—Leader Of The Band 10-8
★ **SNEAKER**—More Than Just The Two Of Us 11-9
★ **BERTIE HIGGINS**—Key Largo 21-17
●● **GREG GUIDRY**—Goin' Down
●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
● **CHARLENE**—I've Never Been To Me X
● **FRED PARIS AND THE FIVE SATINS**—Memories Of Days Gone By X

WPJB-FM—Providence
(Mike Waite—MD)
★★ **BERTIE HIGGINS**—Key Largo 7-5
★★ **JOURNEY**—Open Arms 9-6
★ **DAN FOGELBERG**—Leader Of The Band 8-7
★ **VANGELIS**—Chariots Of Fire-Titles 12-8
★ **ROD STEWART**—Tonight I'm Yours 13-9
●● **THE CARS**—Since You're Gone
●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
● **DR. HOOK**—Baby Makes Her Blues Jeans Talk A
● **TOMMY TUTONE**—867-5309/Jenny A
● **THE BEATLES**—The Beatles Movie Medley A
● **PRISM**—Don't Let Him Know X
● **VAN HALEN**—Oh Pretty Woman X
● **THE POLICE**—Spirits In The Material World X
● **GLASS MOON**—On A Carousel X
● **ROLLING STONES**—Hang Fire X

WPRO-FM—Providence
(Gary Berkowitz—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 23-10
★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 22-15
★ **VANGELIS**—Chariots Of Fire-Titles 13-7
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 14-9
★ **KOOL AND THE GANG**—Get Down On It 24-19
●● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
●● **STEVIE NICKS**—Edge Of Seventeen
● **THE BEATLES**—The Beatles Movie Medley A
● **VAN HALEN**—Oh Pretty Woman A
● **BARBRA STREISAND**—Memory X
● **BOB AND DOUG McKENZIE**—Take Off X
● **ROLLING STONES**—Hang Fire X
● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
● **GREG GUIDRY**—Goin' Down B

WHFM-FM—Rochester
(Kelly McCann—MD)
★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 8-5
★★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 10-7
★ **STEVIE WONDER**—That Girl 12-8
★ **VANGELIS**—Chariots Of Fire-Titles 20-12
●● **DARYL HALL & JOHN OATES**—Did It In A Minute
●● **THE BEATLES**—The Beatles Movie Medley
● **DAVID LASLEY**—If I Had My Wish Tonight A
● **TOMMY TUTONE**—867-5309/Jenny A
● **BARRY MANILOW**—Let's Hang On B
● **RAY PARKER JR.**—The Other Woman B

WFTQ-AM—Worchester
(Gary Nolan—MD)
●● **PAUL DAVIS**—65 Love Affair
●● **THE POINTER SISTERS**—Should I Do It

WACZ-AM—Bangor
(Michael O'Hara—MD)
★★ **ROD STEWART**—Tonight I'm Yours 11-7
★★ **OAK RIDGE BOYS**—Bobbie Sue 14-10
★ **PAUL DAVIS**—65 Love Affair 22-18
★ **LULU**—Who's Foolin' Who 28-25
★ **LE ROUX**—Nobody Said It Was Easy 30-26
●● **BERTIE HIGGINS**—Key Largo
●● **DR. HOOK**—Baby Makes Her Blue Jeans Talk
● **KOOL AND THE GANG**—Get Down On It A
● **GREG GUIDRY**—Goin' Down A
● **THE BEATLES**—The Beatles Movie Medley A

WIGY-FM—Bath
(Willie Mitchell—MD)
★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
★★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 3-2
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 9-4
★ **THE GO GO'S**—We Got The Beat 13-5
★ **RICK SPRINGFIELD**—Don't Talk To Strangers 18-10
●● **CHARLENE**—I've Never Been To Me
●● **ELTON JOHN**—Empty Garden
● **SHOOTING STAR**—Hollywood A
● **GAMMA**—Right The First Time A
● **MARTIN BRILEY**—I Don't Feel Better X
● **GENESIS**—Man On The Corner X
● **CLIMAX BLUES BAND**—Breakdown X
● **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
● **GREG GUIDRY**—Goin' Down X
● **PAUL DAVIS**—65 Love Affair X
● **BONNIE RAITT**—Keep This Heart In Mind X
● **THE JOHN HALL BAND**—Crazy X
● **FOREIGNER**—Juke Box Hero X
● **ABBA**—When All Is Said And Done X
● **SAMMY HAGAR**—I'll Fall In Love Again X
● **VAN HALEN**—Oh Pretty Woman X
● **TOMMY TUTONE**—867-5309/Jenny X
● **VANGELIS**—Chariots Of Fire-Titles X
● **DIANA ROSS**—Mirror Mirror X
● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
● **ROLLING STONES**—Hang Fire B
● **GLASS MOON**—On A Carousel B

WTSN-AM—Dover
(Jim Sebastian—MD)
★★ **THE POINTER SISTERS**—Should I Do It 10-8
★★ **NEIL DIAMOND**—On The Way To The Sky 14-9
★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 11-6
★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 18-13
★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 27-23
●● **RAY PARKER JR.**—The Other Woman
●● **THE CARS**—Since Your Gone

(Continued on page 50)

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VERY TOUCHING—Bob Hamilton, program director of KRTH-FM Los Angeles, gets a warm reception from the Clean, Athletic & Talented Cheerleaders who stopped by the station to promote the single "I Love To Touch Young Girls" by Destiny recording act Clean, Athletic & Talented.

Mike Harrison

Living With The Tube

LOS ANGELES—Most radio broadcasters suffer, to one degree or another, from screenis envy. Deep down inside they're jealous of that other medium's major physical attraction, its attention-getting tube.

The wave of video-consciousness that has gripped the record industry is further aggravating radio's screenis envy—that, along with the spectacular proliferation of cable and pay TV services popping up around the nation cutting into radio's former lock on modal programming.

The prospect of services such as MTV becoming readily available to the public is making radio's tweeters turn green.

Some radio stations have become so stricken that they're aligning themselves with local music-oriented tv narrowcast channels in full-time simulcast partnerships. And the concept of occasional tv-radio concert simulcast has become widespread and commonplace. Radio seems more than willing to be used as tv's hi fi stereo voice, until, perhaps, technology catches up and televisions are built with stereo capabilities (it's just around the corner)—a sure sign of screenis envy and, most likely, a passing phase in radio's continuing search for an identity among media.

In the long run, radio will outgrow this. Radio and television are vastly different media on every level from theory to practical application.

No matter how you label it, package it or slice it, video is just another form of television. Radio remains the theatre of the mind. There will always be a need and demand for audio-media (meaning, audio-only media). The radio stations that succeed to their fullest potential in this coming age will be those that take advantage of the fact thay they are not the tube, that they are tremendously different, and play upon that difference.

Mike Harrison, broadcaster and consultant, operates Goodphone Communications, Woodland Hills, Calif.

KIXZ-AM Wins Listeners Via 'Personality' Approach

AMARILLO—At the time KIXZ-AM switched formats from rock to country in 1979, the station found itself in the unenviable position of holding up the cellar of the Amarillo ratings market.

That position has changed drastically: with new management and a "personality-oriented" country format, KIXZ is leading its competition with a whopping 21.6 share in 12-plus listenership. (Its nearest competitor at 13.2 is KGNC-AM, a beautiful music station.)

Nor does program director Dugg Collins expect to see this lead diminished as the 5kw prepares for its annual spring ratings race. He chalks up KIXZ's clearcut popularity with Amarillo residents to an emphasis on DJ individuality and on-air freedom for its personalities.

Collins encourages his staff to "go on the air and be yourself." He's aware, he admits, that "personality radio" seems to be on the decline, but he stands firm nonetheless that it's what has put KIXZ so far in front.

"I'm sure a lot of program directors would not agree with doing things like this—in fact, a few years ago, I probably would not have done it this way, either—but it's working for us here in Amarillo. You can meet soneone who listens to the station, and they're always talking about what one of the jocks said on the air."

Also, Collins retains an open-door policy for artists who want to drop by the station when they're in town and chat on the air. (Recent visitors to KIXZ include the Kendalls, Steve Wariner and Eddy Raven.)

"I realize we are one of the few radio stations around who will still take the time to talk with artists on the air when they come by . . . and usually we'll play the record on the

(Continued on page 75)

Pro-Motions

Chrysalis Takes To The Highway

By LEO SACKS

NEW YORK—Chrysalis Records is mulling the purchase of yet another 200 miniature Volkswagen vans which the label sent to programmers and music directors across the country last month in support of the new **Huey Lewis and the News** album, "Picture This." Response to the promotion has been "overwhelming," reports **Jack Forsythe**, the label's vice president of promotion. The News Waggons, as they're called, were manufactured by the Tamco Company in Japan. Each van is powered by a 9-volt transistor battery; the underside of each carriage holds a phonographic needle that plays disks at 33⅓ r.p.m.

★ ★ ★

Chrysalis is also having fun with **UFO's** "Mechanix" LP. Last weekend, the company gave away pairs of mechanic's overalls in conjunction with **WMMR-FM** Philadelphia. The Levis were emblazoned with logos of the group and the station. Three weeks ago, two listeners to **KMJX-FM** Little Rock were flown by helicopter to a local venue where UFO performed with **Ozzy Ozborne.** Ozborne, it should be noted, inspired **WLUP-FM** Chicago to hold an anchovie-eating contest last week at a local retail outlet to promote his "Diary of a Madman" album. Says Harvey Leeds, Epic's associate director of national album promotion, "It was truly a disgusting promotion. But then, Ozzie is a pretty insane guy."

★ ★ ★

When **the Waitresses** played Perkins Palace in Los Angeles last month, **KROQ-FM** Los Angeles asked its listeners to vote for the restaurant where their favorite waitresses were employed. Over 800 balloteers said they could be found at any one of the Hamburger Hamlet chain's five locations, and sure enough, two of the eatery's brightest stars, **Isabelle** and **Darnelle,** were on hand to introduce the band. While in town, the group autographed copies of their Polygram/Ze disk, "Wasn't Tomorrow Wonderful," at the Liccorice Pizza outlet in Canoga Park on Topanga Canyon Blvd.

★ ★ ★

Stations across the country are having laughs calling "867-5309" and asking for "Jenny." The name and number are taken from the current single by Columbia artist **Tommy Tutone.** It was front-page news in Cleveland, where the Plain Dealer caught wind of WMMS-FM's involvement; it seems a local middle-aged woman received a rash of calls and was "quite perturbed about it," according to **Linda Kirishjian,** Columbia's manager of national album promotion. In Dallas, two stations, **KZEW-FM** and **KTXQ-FM,** gave away different types of Princess telephone models. Of course, **KZZP-AM-FM** morning man **Jonathon Brandmeier** had the biggest ball. Famous for calling everyone from the **Ayatollah** to **Alexander Haig** while on the air, Brandmeier called the number in various area codes. Invariably, Kirishjian reports, it was disconnected. Jocks at **WMJQ-FM** Rochester also tried—but failed—to reach the artist's inspiration.

★ ★ ★

Everyone has their favorite snack, from eggs and beans to spaghetti with mussels to barbequed beef with asparagus tips. Recognizing that programmers subsist on more than cigarettes and coffee, Atlantic promotion reps recently delivered copies of **Kevin Godley and Lol Creme's** latest Mirage LP, "Snack Attack," to jocks with a little something to hold them over until dinner. At **WDVE-FM** Pittsburgh, local rep **Mark Fritzkes** brought along Big Mac sandwiches from MacDonalds. In Miami, **Steve Jones** visited the AOR stations with boxes of M&Ms and bags of Frito's. And in Buffalo, **Ted Musarro** stormed WGRQ-FM with a bag full of chicken wings.

★ ★ ★

Who'll hit the first home run for your favorite professional baseball team? Arista Records wants to know. A track from the new **Krokus** LP, "One Vice At A Time," features the track "Long Stick Goes Boom," which inspired the label's midwest regional promotion man, **Dave Loncao,** to propose the contest. **Richard Palmese,** Arista's senior vice president of promotion, is convinced that the heavy metal band from Switzerland has the commercial potential of **AC/DC,** and is investing in season tickets to a select number of baseball teams, along with balls and bats, to make the contest especially sweet for music lovers who take their hardball seriously.

★ ★ ★

Darryl Beatty, a 22-year-old listener to **KLS-FM** Atlanta, has been married three times. Now he's engaged to be married for a fourth time. He popped the question to his 16-year-old girl friend while on a trip to Toronto, where the station, in conjunction with PolyGram Records, flew them to meet and dine with **Bob and Doug MacKenzie** at Barbarians, a popular restaurant. The couple was joined by contest winners from **WYSP-FM** Philadelphia, **WWDC-FM** Washington, D.C., and **WBCN-FM** Boston.

Survey For Week Ending 3/27/82

Billboard® Chart Breakouts™

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Hot 100

70	**THE BEATLES MOVIE MEDLEY**	The Beatles, Capitol 5100
75	**STILL IN SAIGON**	The Charlie Daniels Band, Epic 14-02828
78	**SINCE YOU'RE GONE**	The Cars, Elektra 47433

Country

67	**BELLAMY BROTHERS**	For All The Wrong Reasons, Elektra/Curb 47431
71	**LEON EVERETTE**	Just Give Me What You Think Is Fair, RCA PB13079

Soul

49	**DENIECE WILLIAMS**	It's Gonna Take A Miracle, ARC/Columbia 18-02812
51	**THE O'JAYS**	I Just Want To Satisfy You, Philadelphia Intl 02834
60	**THE BAR-KAYS**	Freaky Behaviour, Mercury 76143

A/C

No Chart Breakouts This Week

Billboard® Singles Radio Action™

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (3/16/82)

● *Continued from page 48*

- ● **STEVIE NICKS**—Edge Of Seventeen A
- ● **ROBERTA FLACK**—Making Love A
- ● **THE BEATLES**—The Beatles Movie Medley A
- ● **KOOL AND THE GANG**—Get Down On It X
- ● **A TASTE OF HONEY**—I'll Try Something New X
- ● **JIGSAW**—You Bring Out The Best In Me X
- ● **QUARTERFLASH**—Find Another Fool B
- ● **ROLLING STONES**—Hang Fire B
- ● **PAUL DAVIS**—65 Love Affair B
- ● **JOHN DENVER**—Shanghai Breezes B
- ● **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By B

WFEA-AM—Manchester

(Keith Lemire—MD)

- ★★ **THE POINTER SISTERS**—Should I Do It 8-3
- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 13-4
- ★ **THE J. GEILS BAND**—Freeze-Frame 17-5
- ★ **BERTIE HIGGNS**—Key Largo 10-6
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 14-7
- ●● **THE BEATLES**—The Beatle Movies Medley
- ●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
- ● **ROLLING STONES**—Hang Fire A
- ● **KOOL AND THE GANG**—Get Down On It A
- ● **A TASTE OF HONEY**—I'll Try Something New A
- ● **ROBERTA FLACK**—Making Love A
- ● **DAVID LASLEY**—If I Had My Wish Tonight A
- ● **VANGELIS**—Chariots of Fire-Titles X
- ● **QUARTERFLASH**—Find Another Fool X
- ● **GLASS MOON**—On A Carousel X
- ● **STEVIE NICKS**—Edge Of Seventeen X
- ● **ANNE MURRAY**—Another Sleepless Night X
- ● **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By X
- ● **STELLA PARTON**—I'll Miss You X
- ● **STEIVE WONDER**—That Girl B
- ● **GREG GUIDRY**—Goin' Down B
- ● **SISTER SLEDGE**—My Guy B

WHEB-AM—Portsmouth

(Rick Dean—MD)

- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute A
- ● **KOOL AND THE GANG**—Get Down On It A
- ● **BARRY MANILOW**—Let's Hang On A

WBBF-AM—Rochester

(Jay Stevens—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 17-13
- ★★ **NEIL DIAMOND**—On The Way To The Sky 19-15
- ●● **VANGELIS**—Chariots Of Fire-Titles
- ● **MECO**—Pop Goes The Movies-Part One B
- ● **SISTER SLEDGE**—My Guy B

WPST-FM—Trenton

(Tom Taylor—MD)

- ★★ **SOFT CELL**—Tainted Love 6-4
- ★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 28-18
- ★ **THE J. GEILS BAND**—Freeze-Frame 18-11
- ★ **TOMMY TUTONE**—867-5309/Jenny 16-12
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 29-24
- ●● **THE BEATLES**—The Beatles Movies Medley
- ●● **THE CHARLIE DANIELS BAND**—Still In Saigon
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
- ● **THE CARS**—Since Your Gone B
- ● **ROLLING STONES**—Hang Fire B
- ● **GENESIS**—Man On The Cornor B
- ● **ALDO NOVO**—Fantasy B
- ● **MIKE POST**—Theme From Magnum P.I. B
- ● **SIMON AND GARFUNKEL**—Wake Up Little Susie A

WRCK-FM—Utica Rome

(Jim Reitz—MD)

- ★★ **THE J. GEILS BAND**—Freeze-Frame 11-7
- ★★ **STEVIE NICKS**—Edge Of Seventeen 13-10
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
- ★ **THE GO GO'S**—We Got The Beat 2-2
- ★ **TOMMY TUTONE**—867-5309/Jenny 7-5
- ●● **ELTON JOHN**—Empty Garden
- ●● **DUKE JUPITER**—I'll Drink To You
- ● **THE CHARLIE DANIELS BAND**—Still In Saigon A
- ● **THE CARS**—Since Your Gone B
- ● **PAUL DAVIS**—65 Love Affair B
- ● **ROLLING STONES**—Hang Fire B
- ● **ALDO NOVO**—Fantasy B

Mid-Atlantic Region

★ PRIME MOVERS

VANGELIS—Chariots Of Fire—Titles (Polydor)
RICK SPRINGFIELD—Don't Talk To Strangers (RCA)
ALABAMA—Love In The First Degree (RCA)

● TOP ADD ONS

KOOL AND THE GANG—Get Down On It (De-Lite)
VAN HALEN—Oh Pretty Woman (WB)
MECO—Pop Goes The Movies Part I (Arista)

BREAKOUTS

THE BEATLES—The Beatles Movie Medley (Capitol)
EDDIE RABBITT—I Don't Know Where To Start (Elektra)
STARS ON 45—Stars On 45 III: A Tribute to Stevie Wonder (Radio)

WCAU-FM—Philadelphia

(Roy Lawrence—MD)

- ★★ **SISTER SLEDGE**—My Guy 37-20
- ★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 43-23
- ★ **SOFT CELL**—Tainted Love 34-25
- ★ **MIKE POST**—Theme From Magnum P.I. 41-27
- ★ **THE POLICE**—Spirits In The Material World 46-36
- ●● **MECO**—Pop Goes The Movies Part 1
- ● **NEIL DIAMOND**—On The Way To The Sky A
- ● **HUEY LEWIS AND THE NEWS**—Do You Believe In Love A
- ● **LARRY CARLTON**—Sleepwalk A

WPGC-FM—Washington, D.C.

(Bruce Kelly—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 3-1
- ★★ **VANGELIS**—Chariots Of Fire-Titles 15-10
- ★ **CHARLENE**—I've Never Been To Me 17-12
- ★ **RAY PARKER JR.**—The Other Woman 27-17
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 26-19
- ●● **VAN HALEN**—Oh Pretty Woman
- ●● **KOOL AND THE GANG**—Get Down On It
- ● **GREG GUIDRY**—Goin' Down A
- ● **LE ROUX**—Nobody Said It Was Easy A
- ● **ROLLING STONES**—Hang Fire X

WCAO-AM—Baltimore

(Scott Richards—MD)

- ★★ **ALABAMA**—Love In The First Degree 3-1
- ★★ **VANGELIS**—Chariots Of Fire-Titles 8-4
- ●● **THE BEATLES**—Movie Medley
- ●● **EDDIE RABBITT**—I Don't Know Where To Start
- ● **PATTI AUSTIN**—Baby Come To Me A
- ● **SIMON & GARFUNKEL**—Wake Up Little Susie A
- ● **CHARLENE**—I've Never Been To Me B

- ● **ELTON JOHN**—Empty Garden B
- ● **LE ROUX**—Nobody Said It Was Easy X
- ● **WILLIE NELSON**—Always On My Mind X

WIFI-FM—Philadelphia

(Don Cannon/Verna McKay—MD)

- ★★ **OAK RIDGE BOYS**—Bobbie Sue 9-5
- ★★ **MIKE POST**—Theme From Magnum P.I. 22-17
- ★ **JUNIOR**—Mama Used To Say 23-18
- ★ **VAN HALEN**—Oh Pretty Woman 24-19
- ★ **STEVIE NICKS**—Edge Of Seventeen 26-21
- ●● **SOFT CELL**—Tainted Love
- ●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
- ● **ROLLING STONES**—Hang Fire A
- ● **THE BEATLES**—The Beatles Movie Medley A
- ● **GEORGE DUKE**—Shine One A
- ● **DAVID LASLEY**—If I Had My Wish Tonight A
- ● **DR. HOOK**—Baby Makes Her Blue Jeans Talk B
- ● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways B
- ● **SISTER SLEDGE**—My Guy B
- ● **NEIL DIAMOND**—On The Way To The Sky X
- ● **BARBRA STREISAND**—Memory X
- ● **IRENE CARA**—Anyone Can See X
- ● **GREG GUIDRY**—Goin' Down X
- ● **ROBERTA FLACK**—Making Love X
- ● **CHARLENE**—I've Never Been To Me X
- ● **KOOL AND THE GANG**—Get Down On It X
- ● **TOMMY TUTONE**—867-5309/Jenny X
- ● **A TASTE OF HONEY**—I'll Try Something New X

WRQX-FM—Washington D.C.

(Frank Holler—MD)

- ★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 20-8
- ★★ **ALABAMA**—Love In The First Degree 18-10
- ★ **THE GO GO'S**—We Got The Beat 13-7
- ★ **VANGELIS**—Chariots Of Fire-Titles 16-12
- ★ **THE J. GEILS BAND**—Freeze-Frame 22-15
- ●● **BERTIE HIGGINS**—Key Largo
- ●● **THE BEATLES**—The Beatles Movies Medley
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute A
- ● **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X
- ● **THE POINTER SISTERS**—Should I Do It X
- ● **LOVERBOY**—Working For The Weekend X
- ● **QUARTERFLASH**—Find Another Fool X
- ● **PAUL DAVIS**—65 Love Affair B
- ● **SISTER SLEDGE**—My Guy B
- ● **CHILLIWACK**—I Believe B

WAEB-AM—Allentown

(Jefferson Ward—MD)

- ★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 17-9
- ★★ **PAUL DAVIS**—65 Love Affair 22-15
- ★ **VANGELIS**—Chariots Of Fire-Titles 18-12
- ★ **JOHN DENVER**—Shanghai Breezes 27-20
- ★ **CHARLENE**—I've Never Been To Me 28-22
- ● **EDDIE RABBITT**—I Don't Know Where To Start A
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute A
- ● **THE BEATLES**—The Beatles Movie Medley A
- ● **A TASTE OF HONEY**—I'll Try Something New B
- ● **ROBERTA FLACK**—Making Love B
- ● **BARBRA STREISAND**—Memory B
- ● **BARRY MANILOW**—Let's Hang On X
- ● **STEVIE WOODS**—Just Can't Win 'Em All X
- ● **JUICE NEWTON**—The Sweetest Thing X
- ● **SHEENA EASTON**—You Could Have Been With Me X
- ● **DARYL HALL & JOHN OATES**—I Can't Go For That X
- ● **LITTLE RIVER BAND**—Take It Easy On Me X
- ● **BARRY MANILOW**—Somewhere Down The Road X
- ● **ROD STEWART**—Tonight I'm Yours X
- ● **SIMON & GARFUNKEL**—Wake Up Little Susie A

WFBR-AM—Baltimore

(Andy Szulinski—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 2-1
- ★★ **BERTIE HIGGINS**—Key Largo 4-2
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 10-5
- ★ **PAUL DAVIS**—65 Love Affair 15-10
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 20-11
- ●● **KOOL AND THE GANG**—Get Down On It
- ●● **STARS ON 45**—Stars On Stevie
- ● **THE BEATLES**—The Beatles Movie Medley A
- ● **EDDIE RABBITT**—I Don't Know Where To Start A
- ● **ELTON JOHN**—Empty Garden X
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute X
- ● **PATTI AUSTIN**—Baby Come To Me B
- ● **GREG GUIDRY**—Goin' Down B

WCCK-FM—Erie

(Bill Shannon—MD)

- ★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 2-1
- ★★ **BOB AND DOUG McKENZIE**—Take Off 10-2
- ★ **OLIVIA NEWTON!JOHN**—Make A Move On Me 16-12
- ★ **VAN HALEN**—Oh Pretty Woman 22-17
- ★ **ROLLING STONES**—Hang Fire 34-25
- ●● **THE CHARLIE DANIELS BAND**—Still In Saigon
- ●● **BILLY SQUIER**—Don't Say No
- ● **ALDO NOVO**—Fantasy X
- ● **SHOOTING STAR**—Hollywood X
- ● **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By B
- ● **JOURNEY**—Escape B
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
- ● **DONNIE IRIS**—My Girl B

WKBO-AM—Harrisburg

(Bill Trousdale—MD)

- ●● **AL JARREAU**—Teach Me Tonight
- ●● **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By
- ● **CHARLENE**—I've Never Been To Me A
- ● **DARYL HALL & JOHN OATES**—Did It In A Minute A
- ● **GORDON LIGHTFOOT**—Baby Step Back A

WGH-AM—Norfolk

(Bob Canada—MD)

- ★★ **SISTER SLEDGE**—My Guy 1-1
- ★★ **BERTIE HIGGINS**—Key Largo 4-2
- ★ **THE POINTER SISTERS**—Should I Do It 11-8
- ★ **PAUL DAVIS**—65 Love Affair 12-9
- ★ **JOHN DENVER**—Shanghai Breezes 13-10
- ●● **DONNIE IRIS**—My Girl
- ●● **WAYLON & WILLIE**—Just To Satisfy You
- ● **DUKE JUPITER**—I'll Drink To You A
- ● **AL MARTINO**—If I Loved You A
- ● **CHRIS REA**—Loving You A
- ● **BILL CHAMPLIN**—Take It Uptown A
- ● **ROBERTA FLACK**—Making Love B
- ● **BARRY MANILOW**—Let's Hang On B
- ● **THE BEATLES**—The Beatles Movie Medley B
- ● **THE J. GEILS BAND**—Freeze-Frame X
- ● **GLASS MOON**—On A Carousel X
- ● **DAVID LASLEY**—If I Had My Wish Tonight X
- ● **A TASTE OF HONEY**—I'll Try Something New X
- ● **MICHAEL SMOTHERMAN**—Do I Ever Cross Your Mind X
- ● **FOREIGNER**—Juke Box Hero X
- ● **GEORGE DUKE**—Shine On X
- ● **ALDO NOVA**—Fantasy X
- ● **JUNIOR**—Mama Used To Say X
- ● **PATTY WEAVER**—One Love Too Late X
- ● **VAN HALEN**—Oh Pretty Woman X

WRVQ-FM—Richmond

(Bill Thomas—MD)

- ★★ **VANGELIS**—Chariots Of Fire-Titles 23-16
- ★★ **ALABAMA**—Love In The First Degree 25-19
- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 3-1
- ★ **GREG GUIDRY**—Goin' Down 27-20
- ★ **PAUL DAVIS**—65 Love Affair 26-21

- ●● **GENESIS**—Man On The Corner
- ●● **THE CARS**—Since You're Gone
- ● **CHUBBY CHECKER**—Running A
- ● **THE BEATLES**—The Beatles Movie Medley A
- ● **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover X

WFBG-AM—Altoona

(Tony Booth—MD)

- ★★ **DR. HOOK**—Baby Makes Her Blue Jeans Talk 28-21
- ★★ **CHARLENE**—I've Never Been To Me 30-23
- ★ **THE GO GO'S**—We Got The Beat 20-14
- ★ **PAUL DAVIS**—65 Love Affair 24-15
- ★ **STEVIE NICKS**—Edge Of Seventeen 23-17
- ●● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
- ●● **DARYL HALL & JOHN OATES**—Did It In A Minute
- ● **TOMMY TUTONE**—867-5309/Jenny A
- ● **DONNIE IRIS**—My Girl A
- ● **WILLIE NELSON**—Always On My Mind A
- ● **THE CHARLIE DANIELS BAND**—Still In Saigon A
- ● **LAURA BRANIGAN**—All Night With Me A
- ● **MECO**—Pop Goes The Movies Part I A
- ● **SISTER SLEDGE**—My Guy B
- ● **RICK SPRINGFIELD**—Don't Talk To Strangers B
- ● **VAN HALEN**—Oh Pretty Woman B
- ● **GENE COTTON**—If I Could Get You X
- ● **THE BOYS BAND**—Don't Stop Me Baby X
- ● **A TASTE OF HONEY**—I'll Try Something New X
- ● **BARRY MANILOW**—Let's Hang On X
- ● **JOHN DENVER**—Shanghai Breezes X
- ● **KOOL AND THE GANG**—Get Down On It X
- ● **GEORGE DUKE**—Shine On X
- ● **NEIL DIAMOND**—On The Way To The Sky X
- ● **LE ROUX**—Nobody Said It Was Easy X

WYRE-AM—Annapolis

(Chuck Bradley—MD)

- ★★ **ROBERTA FLACK**—Making Love 19-10
- ★★ **THE GO GO'S**—We Got The Beat 25-13
- ★ **THE POINTER SISTERS**—Should I Do It 16-8
- ★ **HUEY LEWIS AND THE NEWS**—Do You Believe In Love 23-15
- ★ **SISTER SLEDGE**—My Guy 20-17
- ● **DR. HOOK**—Baby Makes Her Blue Jeans Talk A
- ● **DARYL HALL & JOHN OATES**—Did It In A Minute A
- ● **CHARLENE**—I've Never Been To Me A
- ● **CAROL KING**—One To One A
- ● **GENE COTTON**—If I could Get You A
- ● **RICK SPRINGFIELD**—Don't Talk To Strangers B
- ● **STELLA PARTON**—I'll Miss You B
- ● **FOREIGNER**—Juke Box Hero B
- ● **QUARTERFLASH**—Find Another Fool B
- ● **A TASTE OF HONEY**—I'll Try Something New X
- ● **GLASS MOON**—On A Carousel X
- ● **JIGSAW**—You Bring Out The Best In Me X

WQRK-FM—Norfolk

(Bruce Garraway—MD)

- ★★ **BERTIE HIGGINS**—Key Largo 8-2
- ★★ **VANGELIS**—Chariots Of Fire-Titles 21-13
- ★ **JOURNEY**—Open Arms 1-1
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 11-8
- ★ **STEVIE WONDER**—That Girl 12-10
- ● **GREG GUIDRY**—Goin' Down X
- ● **PAUL DAVIS**—65 Love Affair X

WQXA-FM—York

(Dan Steele—MD)

- ★★ **THE GO GO'S**—We Got The Beat 14-7
- ★★ **THE J. GEILS BAND**—Freeze-Frame 21-15
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 28-21
- ●● **THE BEATLES**—The Beatles Movie Medley
- ●● **TOMMY TUTONE**—867-5309/Jenny
- ● **THE CARS**—Since Your Gone A
- ● **GENESIS**—Man On The Cornor A
- ● **MECO**—Pop Goes The Movies-Part One A
- ● **NEIL DIAMOND**—On The Way To The Sky X
- ● **THE SUGARHILL GANG**—Apache X
- ● **QUARTERFLASH**—Find Another Fool X
- ● **GREG GUIDRY**—Goin' Down X
- ● **ROLLING STONES**—Hang Fire X
- ● **RAY PARKER JR.**—The Other Woman X
- ● **DAVID LASLEY**—If I Had My Wish Tonight X
- ● **KOOL AND THE GANG**—Get Down On It B
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
- ● **ROBERTA FLACK**—Making Love B
- ● **A TASTE OF HONEY**—I'll Try Something New B

Southeast Region

★ PRIME MOVERS

JOAN JETT AND THE BLACKHEARTS—I Love Rock 'N' Roll (Boardwalk)
THE GO GO'S—We Got The Beat (I.R.S.)
OLIVIA NEWTON-JOHN—Make A Move On Me (MCA)

● TOP ADD ONS

WILLIE NELSON—Always On My Mind (Columbia)
DARYL HALL AND JOHN OATES—Did It In A Minute (RCA)
QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways (A&M)

BREAKOUTS

T. G. SHEPPARD—Finally (WB)
THE BEATLES—The Beatles Movie Medley (Capitol)
THE CHARLIE DANIELS BAND—Still In Saigon (Epic)

WZGC-FM—Atlanta

(John Young—MD)

- ★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
- ★★ **VANGELIS**—Chariots Of Fire-Titles 2-2
- ★ **CHARLENE**—I've Never Been To Me 19-10
- ★ **THE J. GEILS BAND**—Freeze-Frame 17-13
- ★ **KOOL AND THE GANG**—Get Down On It 22-17
- ●● **WILLIE NELSON**—Always On My Mind
- ●● **T. G. SHEPPARD**—Finally
- ● **MIKE POST**—Theme From Magnum P.I. A
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
- ● **RAY PARKER JR.**—The Other Woman B
- ● **PAUL DAVIS**—65 Love Affair B
- ● **ROBERTA FLACK**—Making Love B
- ● **LE ROUX**—Nobody Said It Was Easy X

WQXI-FM—Atlanta

(Jeff McCartney—MD)

- ★★ **THE GO GO'S**—We Got The Beat 7-2
- ★★ **WILLIE NELSON**—Always On My Mind 13-8
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 19-10
- ★ **CHARLENE**—I've Never Been To Me 24-17
- ★ **THE J. GEILS BAND**—Freeze-Frame 26-20
- ●● **T.G. SHEPPARD**—Finally
- ●● **TOMMY TUTONE**—867-5309/Jenny

WBBQ-AM—Augusta

(Bruce Stevens—MD)

- ★★ **VANGELIS**— Chariots Of Fire-Titles 9-2
- ★★ **THE GO GO'S**— We Got The Beat 13-7
- ★ **THE J. GEILS BAND**— Freeze-Frame 14-9
- ★ **CHARLENE**— I've Never Been To Me 28-15
- ★ **QUINCY JONES FEATURING JAMES INGRAM**— One Hundred Ways 24-16
- ● **THE CHARLIE DANIELS BAND**—Still In Saigon A

- ● **T.G. SHEPPARD**—Finally A
- ● **THE BOYS BAND**—Please Don't Stop Me Baby A
- ● **BARRY MANILOW**—Let's Hang On A
- ● **ROLLING STONES**—Hang Fire A
- ● **GEORGE DUKE**—Shine On X
- ● **KOOL AND THE GANG**—Get Down On It X
- ● **NEIL DIAMOND**—On The Way To The Sky X
- ● **TOM TOM CLUB**—Genius Of Love X
- ● **MIKE POST**—Theme From Magnum P.I. X
- ● **ELTON JOHN**—Empty Garden X
- ● **THE HUMAN LEAGUE**—Don't You Want Me X
- ● **WILLIE NELSON**—Always On My Mind B
- ● **LE ROUX**—Nobody Said It Was Easy B
- ● **DR. HOOK**—Baby Makes Her Blue Jeans Talk B
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
- ● **TOMMY TUTONE**—867-5309/Jenny B

WKXX-FM—Birmingham

(Chris Trane—MD)

- ★★ **JOAN JETT AND THE BLACKHEARTS**— I Love Rock 'N' Roll 10-5
- ★★ **OLIVIA NEWTON-JOHN**— Make A Move On Me 12-8
- ★ **HUEY LEWIS AND THE NEWS**— Do You Believe In Love 19-14
- ★ **THE GO GO'S**— We Got The Beat 15-10
- ★ **QUINCY JONES FEATURING JAMES INGRAM**— One Hundred Ways 23-17
- ●● **RICK SPRINGFIELD**—Don't Talk To Strangers
- ●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
- ● **THE BEATLES**—The Beatles Movie Medley A
- ● **T.G. SHEPPARD**—Finally A
- ● **QUARTERFLASH**—Find Another Fool B
- ● **WILLIE NELSON**—Always On My Mind B
- ● **CHARLENE**—I've Never Been To Me B

WAYS-AM—Charlotte

(Lou Simon—MD)

- ★★ **MIKE POST**— Theme From Magnum P.I. 10-5
- ★★ **ALABAMA**— Mountain Music 13-9
- ★ **STEVIE NICKS**— Edge Of Seventeen 16-13
- ★ **WILLIE NELSON**— Always On My Mind 18-14
- ★ **JOAN JETT AND THE BLACKHEARTS**— I Love Rock 'N' Roll 19-15
- ●● **T.G. SHEPPARD**—Finally
- ●● **FOREIGNER**—Juke Box Hero
- ● **THE BEATLES**—The Beatles Movie Medley A
- ● **KOOL AND THE GANG**—Get Down On It A
- ● **GENERAL JOHNSON AND THE CHAIRMAN**—Beach Fever A
- ● **CARL CARLTON**—I Think It's Gonna Be Alright X
- ● **DR. HOOK**—Baby Makes Her Blue Jeans Talk X
- ● **RICK SPRINGFIELD**—Don't Talk To Strangers X
- ● **PAUL DAVIS**—65 Love Affair X
- ● **CHARLENE**—I've Never Been To Me B
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
- ● **THE GO GO'S**—We Got The Beat B
- ● **TOMMY TUTONE**—867-5309/Jenny B

WBCY-FM—Charlotte

(Bob Kaghan—MD)

- ★★ **MIKE POST**— Theme From Magnum P.I. 4-1
- ★★ **THE GO GO'S**— We Got The Beat 5-4
- ★ **VANGELIS**— Chariots Of Fire-Titles 7-6
- ★ **QUARTERFLASH**— Find Another Fool 12-8
- ★ **RICK SPRINGFIELD**— Don't Talk To Strangers 19-9
- ●● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
- ●● **THE CHARLIE DANIELS BAND**—Still In Saigon
- ● **THE BEATLES**—The Beatles Movie Medley A
- ● **BONNIE RAITT**—Keep This Heart In Mind A
- ● **ROLLING STONES**—Hang Fire A
- ● **BILL CHAMPLIN**—Take It Uptown X
- ● **RAY PARKER JR.**—The Other Woman X
- ● **BRYAN ADAMS**—Lonely Nights X

WHBQ-AM—Memphis

(Charles Duvall—MD)

- ★★ **QUINCY JONES FEATURING JAMES INGRAM**— One Hundred Ways 9-6
- ★★ **THE POINTER SISTERS**— Should I Do It 14-11
- ★ **STEVIE WONDER**— That Girl 13-10
- ★ **NEIL DIAMOND**— On The Way To The Sky 16-12
- ★ **GREG GUIDRY**— Goin' Down 17-13
- ●● **ROBERTA FLACK**—Making Love
- ●● **CHARLENE**—I've Never Been To Me
- ● **BARRY MANILOW**—Let's Hang On A
- ● **T.G. SHEPPARD**—Finally A
- ● **WILLIE NELSON**—Always On My Mind B
- ● **JOHN DENVER**—Shanghai Breezes X
- ● **DENIECE WILLIAMS**—I'ts Gonna Take A Miracle X
- ● **SISTER SLEDGE**—My Guy X
- ● **GEORGE BENSON**—Never Give Up On A Good Thing X

WMC-FM (FM-100)—Memphis

(Tom Prestigiacom—MD)

- ★★ **BERTIE HIGGINS**— Key Largo 8-4
- ★★ **THE POINTER SISTERS**— Should I Do It 10-5
- ★ **CLIFF RICHARD**— Daddy's Home 11-7
- ★ **OLIVIA NEWTON-JOHN**— Make A Move On Me 14-8
- ★ **LE ROUX**— Nobody Said It Was Easy 17-12
- ●● **NEIL DIAMOND**—On The Way To The Sky
- ●● **STARS ON 45**—Stars On Stevie
- ● **SISTER SLEDGE**—My Guy X

WHYI-FM—Miami

(Mark Shands—MD)

- ★★ **KOOL AND THE GANG**— Get Down On It 6-1
- ★★ **LOVERBOY**— Working For The Weekend 9-5
- ★ **THE GO GO'S**— We Got The Beat 12-7
- ★ **VAN HALEN**— Oh Pretty Woman 18-10
- ★ **SOFT CELL**— Tainted Love 16-13
- ● **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover B
- ● **VANGELIS**—Chariots Of Fire-Titles B
- ● **TOM TOM CLUB**—Genius Of Love B
- ● **THE J. GEILS BAND**—Freeze-Frame X
- ● **GREG GUIDRY**—Goin' Down X
- ● **ROD STEWART**—Tonight I'm Yours X
- ● **STARS ON 45**—Stars On Stevie X
- ● **THE POINTER SISTERS**—Should I Do It X
- ● **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X
- ● **RAY PARKER JR.**—The Other Woman X

WANS-FM—Anderson

(Sam Church—MD)

- ★★ **JOAN JETT AND THE BLACKHEARTS**— I Love Rock 'N' Roll 7-3
- ★★ **FOREIGNER**— Juke Box Hero 8-6
- ★ **THE J. GEILS BAND**— Freeze-Frame 11-6
- ★ **STEVIE NICKS**— Edge Of Seventeen 13-12
- ★ **PRISM**— Don't Let Him Know 20-17
- ●● **ROLLING STONES**—Hang Fire
- ●● **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways
- ● **GENESIS**—Man On The Corner A
- ● **THE CARS**—Since You're Gone A
- ● **PETER CETERA**—Living In The Limelight B
- ● **BYRAN ADAMS**—Lonely Nights B
- ● **DARYL HALL & JOHN OATES**—Did It In A Minute B
- ● **TOMMY TUTONE**—867-5309/Jenny X

WISE-AM—Asheville

(John Stevens—MD)

- ★★ **VANGELIS**— Chariots Of Fire-Titles 22-10
- ★★ **VAN HALEN**— Oh Pretty Woman 21-14
- ★ **JOAN JETT AND THE BLACKHEARTS**— I Love Rock 'N' Roll 1-1
- ★ **RICK SPRINGFIELD**— Don't Talk To Strangers 24-17
- ★ **THE HUMAN LEAGUE**— Don't You Want Me 30-21
- ●● **THE BEATLES**—The Beatles Movie Medley
- ● **WILLIE NELSON**—Always On My Mind A
- ● **BARRY MANILOW**—Let's Hang On A
- ● **RAY PARKER JR.**—The Other Woman A
- ● **ROLLING STONES**—Hang Fire A

- ● **DAVID BOWIE**—Cat People A
- ● **KOOL AND THE GANG**—Get Down On It X
- ● **DAVID LASLEY**—If I Had My Wish Tonight X
- ● **DWIGHT TWILLEY**—Somebody To Love X
- ● **CHARLENE**—I've Never Been To Me X
- ● **TOM CHAPIN**—Jeannie X
- ● **A TASTE OF HONEY**—I'll Try Something New X
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute A
- ● **TOMMY TUTONE**—867-5309/Jenny B

WQXI-AM—Atlanta

(J.J. Jackson—MD)

- ★★ **WILLIE NELSON**—Always On My Mind 16-6
- ★★ **CHARLENE**—I've Never Been To Me 17-9
- ★ **PAUL DAVIS**—65 Love Affair 19-13
- ●● **THE BEATLES**—The Beatles Movie Medley
- ● **CHILLIWACK**—I Believe B
- ● **STARS ON 45**—Stars On Stevie X

WSGN-AM—Birmingham

(Sandra Chandler—MD)

- ★★ **CLIFF RICHARD**—Daddy's Home 4-1
- ★★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 5-2
- ★ **THE POINTER SISTERS**—Should I Do It 7-4
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 8-5
- ★ **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By 20-15
- ● **CHARLENE**—I've Never Been To Me B
- ● **ALABAMA**—Mountain Music B
- ● **GEORGE BENSON**—Never Give Up On A Good Thing B
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
- ● **THE BEATLES**—The Beatles Movie Medley B

WCKX-FM—Tampa

(Colleen Cassidy—MD)

- ★★ **CHARLENE**—I've Never Been To Me 6-4
- ★★ **STEVIE WONDER**—That Girl 7-5
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 14-11
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 22-17
- ★ **SISTER SLEDGE**—My Guy 23-19
- ●● **THE BEATLES**—The Beatles Movie Medley
- ●● **GEORGE BENSON**—Never Give Up On A Good Thing
- ● **GENESIS**—Man On The Corner B
- ● **RICK SPRINGFIELD**—Don't Talk To Strangers B
- ● **BARRY MANILOW**—Let's Hang On A

WFLB-AM—Fayetteville

(Larry Canon—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 18-6
- ★★ **THE J. GEILS BAND**—Freeze-Frame 22-8
- ★ **THE GO-GO'S**—We Got The Beat 28-21
- ★ **MIKE POST**—Theme From Magnum P.I. 32-25
- ★ **TOM TOM CLUB**—Genius Of Love 35-28
- ●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
- ●● **BARRY MANILOW**—Let's Hang On
- ● **WILLIE NELSON**—Always On My Mind A
- ● **THE BEATLES**—The Beatles Movie Medley A
- ● **LITTLE RIVER BAND**—Man On Your Mind A
- ● **BOYS BAND**—I'm On Time A
- ● **THE J. GEILS BAND**—Freeze-Frame B
- ● **RICK SPRINGFIELD**—Don't Talk To Strangers B
- ● **A TASTE OF HONEY**—I'll Try Something New B
- ● **JUNIOR**—Mama Used To Say B
- ● **CHARLENE**—I've Never Been To Me B
- ● **GEORGE DUKE**—Shine On D
- ● **O'BRYAN**—Gigolo D
- ● **STARS ON 45**—Stars On Stevie D

WAXY-FM—Ft. Lauderdale

(Rick Shaw—MD)

- ★★ **VANGELIS**—Chariots Of Fire-Titles 7-3
- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 12-6
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 15-10
- ★ **CHARLENE**—I've Never Been To Me 22-13
- ★ **PAUL DAVIS**—65 Love Affair 20-14
- ●● **QUARTERFLASH**—Find Another Fool
- ●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
- ● **BOB AND DOUG McKENZIE**—Take Off A
- ● **THE BEATLES**—The Beatles Movie Medley X
- ● **RAY PARKER JR.**—The Other Woman X
- ● **BARRY MANILOW**—Let's Hang On X
- ● **SISTER SLEDGE**—My Guy B
- ● **RICK SPRINGFIELD**—Don't Talk To Strangers B

WAAY-AM—Huntsville

(Jim Kendricks—MD)

- ★★ **NEIL DIAMOND**—On The Way To The Sky 10-8
- ★★ **CHARLENE**—I've Never Been To Me 15-10
- ● **LARRY CARLTON**—Sleepwalk A
- ● **JOHN DENVER**—Shanghai Breezes A
- ● **GORDON LIGHTFOOT**—Baby Step Back A
- ● **CLIFF RICHARD**—Daddy's Home X
- ● **GEORGE BENSON**—Never Give Up On A Good Thing X
- ● **GREG GUIDRY**—Goin' Down B

WIVY-FM—Jacksonville

(Dave Scott—MD)

- ★★ **JOAN JETT AND BLACKHEARTS**—I Love Rock 'N' Roll 3-1
- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 11-8
- ★ **THE GO-GO'S**—We Got The Beat 9-7
- ★ **THE J. GEILS BAND**—Freeze-Frame 13-9
- ★ **STEVIE NICKS**—Edge Of Seventeen 17-10
- ● **KOOL AND THE GANG**—Get Down On It B
- ● **CHARLENE**—I've Never Been To Me B
- ● **ELTON JOHN**—Empty Garden B
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B

KLPQ-FM—Little Rock

(Bob Lee—MD)

- ★★ **JOURNEY**— Open Arms 1-1
- ★★ **JOAN JETT AND THE BLACKHEARTS**— I Love Rock 'N' Roll 11-3
- ★ **THE GO GO'S**— We Got The Beat 16-9
- ★ **VANGELIS**— Chariots Of Fire-Titles 23-12
- ★ **OLIVIA NEWTON-JOHN**— Make A Move On Me 32-20
- ●● **HUEY LEWIS AND THE NEWS**—Do You Believe In Love
- ●● **GREG GUIDRY**—Goin' Down
- ● **CHARLENE**—I've Never Been To Me A
- ● **BARBRA STREISAND**—Memory A
- ● **RAY PARKER JR.**—The Other Woman A
- ● **JOHN HALL BAND**—You Sure Fool Me A
- ● **BRYAN ADAMS**—Lonely Nights X
- ● **SURVIVOR**—Summer Nights X
- ● **STELLA PARTON**—I'll Miss You X
- ● **MECO**—Pop Goes The Movies-Part One X
- ● **DAVID LASLEY**—If I Had My Wish Tonight X
- ● **THE HUMAN LEAGUE**—Do You Want Me B
- ● **NEIL DIAMOND**—On The Way To The Sky B
- ● **GLASS MOON**—On A Carousel B

WINZ-FM—Miami

(Johnny Dolan—MD)

- ★★ **THE GO-GO'S**—We Got The Beat 5-3
- ★★ **STEVIE WONDER**—That Girl 7-5
- ★ **JOURNEY**—Open Arms 8-6
- ★ **THE SUGARHILL GANG**—Apache 10-7
- ★ **VANGELIS**—Chariots Of Fire-Titles 13-8
- ●● **QUARTERFLASH**—Find Another Fool
- ● **THE J. GEILS BAND**—Freeze-Frame B
- ● **BERTIE HIGGINS**—Key Largo B
- ● **TOMMY TUTONE**—867-5309/Jenny X
- ● **TOM CHAPIN**—Jeannie X

WHHY-FM—Montgomery

(Neil Harrison—MD)

- ★★ **THE J. GEILS BAND**—Freeze-Frame 17-11
- ★★ **SISTER SLEDGE**—My Guy 18-12
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 8-4
- ★ **CHILLIWACK**—I Believe 9-5

- ★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 21-16
- ●● **THE BEATLES**—The Beatles Movie Medley
- ●● **T.G. SHEPPARD**—Finally
- ● **STARS ON 45**—Stars On Stevie A
- ● **KOOL AND THE GANG**—Get Down On It A
- ● **TOMMY TUTONE**—867-5309/Jenny A
- ● **RAY PARKER JR.**—The Other woman X
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute X
- ● **CHARLENE**—I've Never Been To Me X
- ● **CHARLEY PRIDE**—Mountain Of Love D
- ● **FRED PARRIS AND THE FIVE SATINS**—Memories Of Days Gone By D
- ● **GREG GUIDRY**—Goin' Down B
- ● **QUARTERFLASH**—Find Another Fool B
- ● **MIKE POST**—Theme From Magnum P.I. B
- ● **WAYLON & WILLIE**—Just To Satisfy You D
- ● **THE GO GO'S**—We Got The Beat N

WMAK-FM—Nashville

(Charley/Phil Stanley—MD)

- ★★ **PAUL DAVIS**—65 Love Affair 15-9
- ★★ **CHARLENE**—I've Never Been To Me 24-18
- ★ **STEVIE WONDER**—That Girl 5-1
- ★ **GREG GUIDRY**—Goin' Down 14-8
- ★ **MECO**—Pop Goes The Movies Part I 26-20
- ●● **JOHN DENVER**—Shanghai Breezes
- ● **ELTON JOHN**—Empty Garden A
- ● **WILLIE NELSON**—Always On My Mind B
- ● **SMOKEY ROBINSON**—Tell Me Tomorrow B
- ● **GEORGE DUKE**—Shine On B
- ● **RICK SPRINGFIELD**—Don't Talk To Strangers B
- ● **STEVIE WOODS**—Just Can't Win 'Em all X
- ● **A TASTE OF HONEY**—I'll Try Something New X
- ● **DAVID LASLEY**—If I Had My Wish Tonight X
- ● **IRENE CARA**—Anyone Can See X
- ● **NEIL DIAMOND**—On The Way To The Sky X
- ● **JUNIOR**—Mama Used To Say D/A
- ● **DONNIE IRIS**—My Girl D/A
- ● **HUEY LEWIS AND THE NEWS**—Do You Believe In Love X/D
- ● **SNEAKER**—Don't Let Him Know X/D
- ● **RAY PARKER JR.**—The Other Woman X/D
- ● **TOMMY TUTONE**—867-5309/Jenny X/D
- ● **PRISM**—Don't Let Him Know X/D
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute X/D
- ● **DR. HOOK**—Baby Makes Her Blue Jeans Talk X/D
- ● **JOHN HALL**—You Sure Fooled Me X/D

WWKX-FM—Nashville

(John Anthony—MD)

- ★★ **THE GO-GO'S**—We Got The Beat 14-8
- ★★ **VANGELIS**—Chariots Of Fire-Titles 23-10
- ★ **STEVIE NICKS**—Edge Of Seventeen 25-14
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 29-19
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 28-21
- ● **THE BEATLES**—The Beatles Movie Medley A
- ● **VAN HALEN**—Oh Pretty Woman A
- ● **THE CHARLIE DANIELS BAND**—Still In Saigon A
- ● **TOMMY TUTONE**—867-5309/Jenny A
- ● **THE HUMAN LEAGUE**—Don't You Want Me A
- ● **CHARLENE**—I've Never Been To Me B
- ● **DARYL HALL AND JOHN OATES**—Did It In A Minute B
- ● **ELTON JOHN**—Empty Garden B
- ● **ROLLING STONES**—Hang Fire B
- ● **BARRY MANILOW**—Let's Hang On B
- ● **CHRIS REA**—Loving You X
- ● **DAVID LASLEY**—If I Had My Wish Tonight X

WBJW-FM—Orlando

(Terry Long—MD)

- ★★ **VAN HALEN**—Oh Pretty Woman 22-15
- ★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 1-1
- ★ **ROD STEWART**—Tonight I'm Yours 15-9
- ★ **DIANA ROSS**—Mirror Mirror 16-10
- ★ **THE GO-GO'S**—We Got The Beat 23-16
- ●● **ALDO NOVA**—Fantasy
- ●● **DONNIE IRIS**—My Girl
- ● **WAYLON & WILLIE**—Just To Satisfy You A
- ● **CHARLENE**—I've Never Been To Me A
- ● **ATLANTIC STARR**—Circles A
- ● **BRYAN ADAMS**—Lonely Nights B
- ● **THE HUMAN LEAGUE**—Secrets B
- ● **SAMMY HAGAR**—I'll Fall In Love Again B
- ● **DUKE JUPITER**—I'll Drink To You X
- ● **GAMMA**—Right The First Time X
- ● **THE KINKS**—Destroyer X
- ● **GEORGE DUKE**—Shine On X
- ● **A TASTE OF HONEY**—I'll Try Something New X
- ● **JOHN DENVER**—Shanghai Breezes X
- ● **DAVID LASLEY**—If I Had My Wish Tonight X
- ● **THE SUGARHILL GANG**—Apache X
- ● **SNEAKER**—Don't Let Me In X
- ● **STELLA PARTON**—I'll Miss You X
- ● **ROBERTA FLACK**—Making Love X
- ● **MECO**—Pop Goes the Movies Part I X
- ● **ANNE MURRAY**—Another Sleepless Night X

WSGF-FM—Savannah

(J.P. Hunter—MD)

- ● **MIKE POST**—Theme From Magnum P.I. A
- ● **RICHARD DIMPLES FIELD**—If It Ain't One Thing It's Another A
- ● **A TASTE OF HONEY**—I'll Try Something New A
- ● **DARYL HALL & JOHN OATES**—Did It In A Minute A
- ● **FRED PARRIS AND THE FIVE SATINS**—Medley Memories Of Days Gone By A
- ● **BARRY MANILOW**—Let's Hang On X
- ● **WILLIE NELSON**—Always On My Mind X
- ● **ATLANTIC STARR**—Circles X
- ● **NEIL DIAMOND**—On The Way To The Sky X
- ● **JUNIOR**—Mama Used To Say X
- ● **RAY PARKER JR.**—The Other Woman X
- ● **BARBRA STREISAND**—Memory X
- ● **EARTH, WIND AND FIRE**—Wanna Be With You X
- ● **VAN HALEN**—Oh Pretty Woman X
- ● **EDDIE SCHWARTZ**—Over The Line X
- ● **SNEAKER**—Don't Let Me In L
- ● **TOM CHAPIN**—Jeannie L
- ● **THE CHARLIE DANIELS BAND**—Still In Saigon L

WRBQ-FM—Tampa

(Pat McKay—MD)

- ●● **THE BEATLES**—The Beatles Movie Medley
- ●● **DARYL HALL AND JOHN OATES**—Did It In A Minute
- ● **BARRY MANILOW**— Let's Hang On A
- ● **GEORGE DUKE**— Shine On A

WSEZ-FM—Winston-Salem

(Bob Mahoney—MD)

- ★★ **JOURNEY**—Open Arms 1-1
- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 12-6
- ★ **THE GO GO'S**—We Got The Beat 20-9
- ★ **DR. HOOK**—Baby Makes Her Blue Jeans Talk 30-20
- ★ **PAUL DAVIS**—65 Love Affair 31-23
- ●● **DARYL HALL & JOHN OATES**—Did It In A Minute
- ●● **ROLLING STONES**—Hang Fire

(Continued on page 52)

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STUDIO GATHERING—Roxy Myzay, left, of Rolling Stone Productions and Tom Berry, center, of SRO Management watch ski-hatted Doug McKenzie (Rick Moranis) flip through some music scores as partner Bob McKenzie (Dave Thomas) waits out a taping break. The two were in the studio for an upcoming Rolling Stone "Rock Star Guest DJ" show.

Goodphone Commentaries

To Whom It May Concern

By MICHAEL R. LEE, Ph.D.

To: Program Director
From: General Manager
Re: Promotions

Tom, I think we should attempt to consolidate our efforts on the air guitar contest and balloon races. I'm talking about some toked out kid thinking he's Jimmy Page performing "Stairway To Heaven" while he flies off into the sunset. Can you imagine what the release form will look like? Let's talk.

To: Chief Engineer
From: General Manager
Re: Technical Operations

The fact that we have been off the air six times in the last 10 days disturbs me. Marvin suggested today that we have an off-the-air contest (as in guessing when we would next go silent), but I told him that we would be off the air before we could get the contest on.

My real concern, as you know, is that the station isn't the loudest on the dial. You're giving me too much of this "fidelity" crap, Herb. I want the kids' ears to be burning with our sound. You're talking "crisp highs" and "defined lows" when what I demand is lots of loud. Comprende?

To: Sales Manager
From: Program Director
Re: New sales promotion

Our latest intensive lifestyle research breakout indicates a fascination by our core listeners with something called "bondage." I am convinced that many of our females would like to be bound or vice-versa. Why not a slavery-type contest? The winner gets two jocks for a day. I'm sure Terry and Greg would be perfect for it. When you have some sponsor interest, let me know.

To: General Manager
From: Traffic
Re: Monday's log

As you will note, Monday's log shows 67 commercials between 10 and 11 a.m. Promises made by the sales department as well as our mandatory network make-good policy assure that this situation will re-occur near the end of every month.

To General Manager
From: Program Director
Re: Staff party

It is my feeling, Jim, that we should cancel this year's staff party. Aside from being a waste of money and my personal aversion to seeing grown men act like baboons, I think it would be bad for staff morale. As you know, most of the people working here think everyone else is a creep. There could be manifest antagonism, even aggression. Are we going to sponsor a staff rumble?

To Staff:
From: General Manager
Re: Staff party

The staff party for next week has been postponed so that the owners might attend. Our incredibly high morale will keep us looking forward to that time when our beloved owners return from their trip around the world.

Michael R. Lee, Ph.D. is president of Brown Bag Productions, Denver.

WWCK Wins Three

• *Continued from page 42*

sic research is the finest anywhere," Arnold says.

Jeff Sattler, winner of P.D. of the Year for major markets, has been programming KDKB for two years. He used to do an air shift too, but he took himself off last June. He came to the station from KCBQ-AM-FM San Diego where he handled news, air shifts and "a little bit of everything." He started in radio in 1975 at KRSY-AM Rosswell, N.M.

Gongaware, personality winner for medium markets, has been doing morning drive on WQDR for the past 14 months and he's been on the station for two and a half years. He came to WQDR for WDNC-AM Durham and began his career at WDAD-AM Indiana, Pa.

The double awards at WJR—one to the station and one to McCarthy—marks the second time the Detroit morning man has been honored by Billboard. In 1970, McCarthy shared top honors with William B. Williams of WNEW-AM New York. McCarthy has been morning man at WJR since 1958 and has been with the station since 1956. WJR is programmed by Joe Martell, who succeeded Dan Griffin in September. Griffin went on to become chief programmer at the RKO Radio networks.

WBMX-FM Sticks To 'Game Plan'

Black Contemporary Station Recovers Lost Ground

By MOIRA McCORMICK

CHICAGO—"Nothing beats consistency and repetition," says WBMX-FM program director Lee Michaels. "You get a game plan and you stick to it."

Michaels should know. Inconsistency and too many game plans, he says, were the prime factors that knocked WBMX off its four-year perch as Chicago's top black radio station, a decline begun some 2½ years ago. Now, under Michaels' direction, black contemporary WBMX appears to be gaining back ground lost to WGCI-FM, the urban contemporary station currently top-rated in Chicago music radio.

WBMX took a 2.1 share in the fall Arbitron ratings book, far behind WGCI's 6.9. However, says Michaels, the latest Media Trend ratings show WBMX with an 8.9 share in their targeted audience of 18 to 34-year olds, ahead of WGCI's 7.9, and with a 6.3 share in the 25 to 54 group, ahead of WGCI's 5.1. WGCI holds a 5.9 over WBMX's 5.1 share in overall ratings nevertheless; Michaels attributes this to WGCI's heavy share of the teenage audience. "We're not interested in targeting the teens," he says.

WBMX, privately owned by Egmont Sonderling, came to the fore in 1975 as Chicago's first full-time black FM radio station. Its only competition at the time was WVON-AM, "The Voice of the Negro," synonymous with Chicago black radio for over a decade.

"WBMX literally wiped the listeners from WVON," recalls WGCI/WVON general manager Marv Dyson. "People were going to FM radio in droves."

WBMX reigned in the black radio market for the next four years, programming contemporary black music and extending public services and promotions to Chicago's black population. In mid-1979, the departure of program director Ernest James and an ensuing series of program directors adversely affected WBMX's programming and general direction.

Michaels, who was with WGCI at the time, recalls, "WBMX had gotten very commercial—it was the sound of a 'successful' radio station. The disk jockeys weren't giving the people what they wanted—they talked too much; played too many hits and not enough new music.

"The market outgrew the station," he observes. "WBMX did not change with the times. It was just a black music radio station and it was—junky."

At the same time, WGCI had begun a major promotional push. "WBMX was sitting here doing a lot of things wrong, and WGCI was sitting there playing 50 minutes of mu-

(Continued on page 62)

KJAZ Sets Radio Guide

By JACK McDONOUGH

ALAMEDA, Calif. – KJAZ-FM has created a poster-sized, 25x38 "Bay Area Radio" guide which lists the 26 AM and 36 FM stations in the Bay Area market, along with notation of frequency, city of license, office and request-line phones, schedule of newscasts and special programming.

One thousand of the original press run of 1,500 copies have already been distributed, says general manager Mike Day, to ad agencies, KJAZ clients and media personnel.

Day says that the calendar, done on white posterboard with black type and black and gold trim, is another device in the continuing campaign of the new KJAZ ownership (Billboard, Sept. 23, 1981) to capture the attention of the market's ad people.

In other KJAZ news, DJ Bob Parlocha, who does a Tuesday-Sunday, 7 to midnight KJAZ airshift that includes a weekly "Black Masters" program, has inaugurated a new program titled "Groove Merchants," which will focus on the history and development of important jazz labels.

The show, set for a late February debut on either Tuesday or Friday nights, will first feature the Fantasy/Prestige catalog in a 13-week series of one-hour shows underwritten by the label and Leopold's Records of Berkeley.

WPKX-AM Shifts To MOR Format

WASHINGTON – WPKX-AM, sister station to the Billboard FM Country Music Station of the Year, changed its format this past Wednesday (16) to the syndicated MOR "Music Of Your Life" format now heard on more than 100 stations nationwide.

The sister station, WPKX-FM (Kix 106) will continue to program a country format.

The AM station, according to general manager William Sherard, will now use a Sinatra-Como-Manilow format, encompassing non-rock music from the 1940s through the 1980s. "In this case we will focus on the hits that have direct appeal to those lovers of popular music who were disenfranchised in the early '60s when adult stations in Washington stumbled over each other in an effort to keep up with the latest rock craze."

Sherard said that the format is "the most singularly successful AM format in the last 10 years," that it "ain't big band, but old Top 40 hits from that (pre-rock) era."

WPKX-AM operates at 730 on the dial out of Alexandria, Va. It is a 5, kw daytimer.

KWAM Boosts Memphis Blues

By JEAN WILLIAMS

LOS ANGELES—Since Memphis' KWAM-FM (Magic 101), a 100,000-watts r&b/blues-formatted station, went on the air Jan. 4, some area record retailers claim their sales have increased tremendously, particularly in the blues area.

Floyd Blackwell, operations manager at the former all-gospel music station maintains that Memphis has always been known as the home of the blues. "But until we came in, very little blues could be heard on the air.

"We saw the void and came in to fill it. We went into the streets taking to people, asking them what they wanted to hear. So many told us they wanted to hear blues records."

Blackwell notes that at least one blues disk is played each hour, sandwiched between top r&b disks. He adds that Z.Z. Hill's "Down Home Blues" is the most popular LP in Memphis.

A couple of major retail record dealers in the area, Cathy Gordon of Selecto Hits and Jim Byrd of Pop Tunes, agree that Z.Z. Hill has one of the most popular albums in the city.

Says Byrd: "KWAM has definitely made an impact on this market. I initially didn't think I would be able to tell the difference in the stations because I thought KWAM would be playing what the other stations play. But when they play something new we can tell immediately because we begin to sell it. Apparently it must have a lot of listeners.

"For example," Byrd continues, "KWAM started playing an old Albert Collins album. We couldn't get enough of them. We sold 250 copies but that was because that's all we could get. He (Collins) has recorded two albums since that one."

According to Selecto's Gordon, "They're playing everything. It's dif-

(Continued on page 62)

JOIN FORCES WITH **ALLIANCE**

Handshake Records' newest artist,

ALLIANCE

(FW/FWT 37935)

Unites YOU with a new rock 'n' roll dimension.
Their debut album due in April
Managed by Stan Bernstein

Also, look for the first **TRILARK** album FW/FWT 37994
from **HANDSHAKE RECORDS** in May.

HANDSHAKE
RECORDS AND TAPES

DISTRIBUTED BY C.B.S.

Radio Singles

• *Continued from page 50*

- • **BARRY MANILOW**—Let's Hang On A
- • **CHARLENE**—I've Never Been To Me A
- • **A TASTE OF HONEY**—I'll Try Something New A
- • **TOMMY TUTONE**—867-5309/Jenny A
- • **STARS ON 45**—Stars On Stevie A
- • **RICK SPRINGFIELD**—Don't Talk To Strangers B
- • **MECO**—Pop Goes The Movies Part I B
- • **GREG GUIDRY**—Goin' Down B
- • **WILLIE NELSON**—Always On My Mind B
- • **BARBRA STREISAND**—Memory B
- • **DAVID LASLEY**—If I Had My Wish Tonight X
- • **ROBERTA FLACK**—Making Love X
- • **THE BUGGLES**—I Am A Camera A

WCSC-AM—Charleston

(Chris Bailey—MD)

- ★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 7-3
- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 9-6
- ★ **PAUL DAVIS**—65 Love Affair 12-8
- ★ **THE J. GEILS BAND**—Freeze-Frame 17-11
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 21-15
- •• **ROLLING STONES**—Hang Fire
- •• **THE BEATLES**—The Beatles Movie Medley
- • **THE CHARLIE DANIELS BAND**—Still In Saigon A
- • **T.G. SHEPPARD**—Finally A
- • **JOHN DENVER**—Shanghai Breezes A
- • **PIA ZADORA**—I'm In Love Again A
- • **RICK SPRINGFIELD**—Don't Talk To Strangers A
- • **ATLANTIC STARR**—Circles A
- • **DENIECE WILLIAMS**—I'ts Gonna Take A Miracle A
- • **BILL CHAMPLIN**—Take It Uptown X
- • **NICK LOWE**—My Heart Hurts X
- • **JUNIOR**—Mama Used To Say X
- • **BOBBY CALDWELL**—Jamaica X
- • **AURRA**—Make Up Your Mind X
- • **STARS ON 45**—Medley #3 A
- • **CARPENTERS**—Beechwood 45789 A

WSKZ-FM—Chattanooga

(David Carroll—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 7-5
- ★★ **THE J. GEILS BAND**—Freeze-Frame 12-8
- ★ **THE GO GO'S**—We Got The Beat 9-6
- ★ **LE ROUX**—Nobody Said It Was Easy 11-11
- ★ **VANGELIS**—Chariots Of Fire-Titles 19-14
- •• **THE CHARLIE DANIELS BAND**—Still In Saigon
- •• **DARYL HALL AND JOHN OATES**—Did It In A Minute
- • **TOMMY TUTONE**—867-5309/Jenny A
- • **DR. HOOK**—Baby Makes Her Blue Jeans Talk B
- • **ALDO NOVA**—Fantasy X
- • **THE CARS**—Since You're Gone X
- • **ROLLING STONES**—Hang Fire X
- • **THE HUMAN LEAGUE**—Don't You Want Me X

WJDX—Jackson

(Lee Adams—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 8-3
- ★★ **THE GO GO'S**—We Got The Beat 13-11
- ★ **PAUL DAVIS**—65 Love Affair 16-13
- ★ **SKYY**—Call Me 22-17
- •• **DARYL HALL AND JOHN OATES**—Did It In A Minute
- •• **THE J. GEILS BAND**—Freeze-Frame
- • **STEVIE NICKS**—Edge Of Seventeen X
- • **MECO**—Pop Goes The Movies-Part One X
- • **FOREIGNER**—Juke Box Hero X
- • **VAN HALEN**—Oh Pretty Woman X
- • **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll X
- • **OAK RIDGE BOYS**—Bobbie Sue X
- • **O'BRYAN**—Gigolo X

WOKI-AM—Knoxville

(Gary Adkins—MD)

- ★★ **ROD STEWART**—Tonight I'm Yours 1-1
- ★★ **JOAN JETT AND THE BLACKHEARTS**—I Love Rock 'N' Roll 4-2
- ★ **THE J. GEILS BAND**—Freeze-Frame 15-9
- ★ **THE GO GO'S**—We Got The Beat 18-10
- ★ **IRENE CARA**—Anyone Can See 24-16
- •• **THE CHARLIE DANIELS BAND**—Still In Saigon
- •• **T.G. SHEPPARD**—Finally
- • **CHARLENE**—I've Never Been To Me A
- • **THE BEATLES**—The Beatles Movie Medley A
- • **JUNIOR**—Mama Used To Say A
- • **CAROL KING**—One To One A
- • **A TASTE OF HONEY**—I'll Try Something New A
- • **ALDO NOVA**—Fantasy B
- • **RAY PARKER JR.**—The Other Woman B
- • **DARYL HALL & JOHN OATES**—Did It In A Minute B
- • **JIMMY BUFFETT**—It's Midnight And I'm Not Famous Yet B
- • **TOMMY TUTONE**—867-5309/Jenny B
- • **THE HUMAN LEAGUE**—Don't You Want Me B
- • **ROLLING STONES**—Hang Fire B
- • **THE BOYS BAND**—Please Don't Stop Me Baby B
- • **LULU**—Who's Foolin' Who X
- • **BILL CHAMPLIN**—Take It Uptown X
- • **MECO**—Pop Goes The Movies Part I X
- • **DAVID LASLEY**—If I Had My Wish Tonight X
- • **TOM CHAPIN**—Jeannie X
- • **GAMMA**—Right The First Time X

WONN-AM—Lakeland

(Allan Rich—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 12-5
- ★★ **POCO**—Sea Of Heartbreak 15-9
- ★ **CRYSTAL GAYLE**—You Never Gave Up On Me 20-13
- ★ **PAUL DAVIS**—65 Love Affair 23-15
- ★ **WILLIE NELSON**—Always On My Mind 28-19
- •• **SISTER SLEDGE**—My Guy
- •• **GORDON LIGHTFOOT**—Baby Step Back

KLAZ-FM—Little Rock

(Rhonda Kurtis—MD)

- ★★ **WILLIE NELSON**—Always On My Mind 20-10
- ★★ **RICK SPRINGFIELD**—Don't Talk To Strangers 21-11
- ★ **STEVIE WONDER**—That Girl 2-1
- ★ **VANGELIS**—Chariots Of Fire-Titles 11-6
- ★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 13-7
- •• **T.G. SHEPPARD**—Finally
- •• **WAYLON & WILLIE**—Just To Satisfy You
- • **JOHN DENVER**—Shanghai Breezes A
- • **MAC DAVIS**—Midnight Crazy A
- • **DR. HOOK**—Baby Makes Her Blue Jeans Talk A
- • **GREG GUIDRY**—Goin' Down A
- • **EDDIE RABBITT**—I Don't Know Where To Start B
- • **SISTER SLEDGE**—My Guy B

WKXY-AM—Sarasota

(Tony Williams—MD)

- ★★ **STEVIE NICKS**—Edge Of Seventeen 14-9
- ★★ **THE J. GEILS BAND**—Freeze-Frame 21-18
- ★ **LE ROUX**—Nobody Said It Was Easy 24-21
- ★ **RICK SPRINGFIELD**—Don't Talk To Strangers 26-23
- • **VAN HALEN**—Oh Pretty Woman X
- • **ALDO NOVA**—Fantasy X
- • **MIKE POST**—Theme From Magnum P.I. X
- • **BRYAN ADAMS**—Lonely Nights X
- • **THE BEATLES**—The Beatles Movie Medley X
- • **THE CARS**—Since You're Gone A
- • **ROLLING STONES**—Hang Fire A
- • **ELTON JOHN**—Empty Garden A
- • **THE CHARLIE DANIELS BAND**—Still In Saigon A

WSGA-AM—Savannah

(Ron Fredricks—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Make A Move On Me 7-2
- ★★ **CHARLENE**—I've Never Been To Me 14-8
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 15-12
- ★ **PAUL DAVIS**—65 Love Affair 21-16
- ★ **ALABAMA**—Mountain Music 27-22
- •• **THE CHARLIE DANIELS BAND**—Still In Saigon
- •• **STARS ON 45**—Stars On Stevie
- • **T.G. SHEPPARD**—Finally A
- • **DAN FOGELBERG**—Run For The Roses A

Vox Jox

D.C. DJ Stern Joining WNBC-AM

WASHINGTON – Controversial Washington AM radio personality Howard Stern, whose critics target his abrasive and often off-color morning drive time routines and patter at WWDC-AM-FM as everything that's wrong about anything-for-ratings radio, will be moving to New York this summer—to a long term contract with WNBC-AM.

Stern, whose on-the-air tastelessness recalls the Steve Martin character who found the formula to turn dog dirt into gold—in his case a large (but not necessarily fond) audience and a handsome salary—came to the attention of several NBC radio executives in New York after being recommended by a local station affiliate here, WRC-AM.

The network executives feel that Stern is just what they need. "What we have to do," NBC radio executive vice president Bob Sherman told the Washington Post, "is to force people to listen to AM by giving them an appealing personality. ... We feel Howard amply fills that description."

Typical of Stern's approach to humor was for him to suggest, shortly after the Air Florida air crash into Washington's 14th Street bridge in January, that he might call the air line and ask for a schedule of flights from Washington's National Airport to that 14th Street bridge.

At WNBC, Stern will join the similarly outrageous morning man Don Imus. Stern will work afternoon drive. Stern's contract with WWDC ends July 31.

★ ★ ★

WPLJ-FM New York staged a "Thanks For The Hits" party Tuesday night (16) at the Bottom Line for the benefit of record promotion people from both major labels and independents. A highlight of the evening was a skit by morning man **Jim Kerr** and frequent comedian guest on Kerr's show, **Gary Yudman.** Kerr, dressed in a skirt, played music director **Dorothy Vanturini** and Yudman played various satirical promotion stereotypes. Yudman also did imitations of New York Mayor Ed Koch, and presidents Regan, Carter and Nixon. Among those attending were WPLJ jocks **Tony Pigg, Carol Miller, Pat St. John, Mark Coppola, Bob Morrone** and **Jimmy Fink.** ... Conspicuously absent from the Bottom line decore were the familiar WNEW-FM drink napkins. For the WPLJ night they were plain white. ... **Lee Brooks,** program director of KMPL-AM Sikeston, Mo., is looking for a morning man at his MOR station. His address is Box 907, Skieston, Mo. 63801.

★ ★ ★

WPLJ took first second and third place in the station-produced category of top commercials in the New York Market Radio Broadcasters Assn.'s seventh annual Big Apple Radio Awards. WRKS-FM tied with the ABC FM outlet for second place. WPLJ won second place for its work on local rock club, Mothers, and WRKS, also known as "Kiss" won for its work on the dance club, Starbuck's. WPLJ's first and third place honors were for commercials for a local restaurant. WYNK-FM morning man **Bruce Bradley** and afternoon man **Steve O'Brien** were program hosts. Presentations were made by the following jocks: **Gordon Spencer** of WNCN-FM **Jim Aylward** of WRFM-FM, **Peter Roberts** of WPAT-AM-FM, **Bob Granger** of WRTN-FM, **Art Raymond** of WEVD-FM, **Chuck Leonard** of WRKS-FM, **Jim Ferguson** of WGSM-FM, **Maryann Roque** of WKHK-FM, **Bob E. Lloyd** of WFAS-AM, **George Edwards,** of WQXR-AM-FM, **Scott Muni** of WNEW-FM and **Ernie Sprance** of WVOX-AM New York.

★ ★ ★

Ray Lincoln is the new morning man at KEYI-FM Austin, coming to the station from KOGO-AM/KPRI-FM San Diego. ... **Jim Battan** has joined KPRI-FM San Diego as host of the station's 6 to 11 p.m. show. He comes from WERC-AM Birmingham, Ala. ... Moving from the mid-day shift to the morning drive slot is **Allan Stagg** of WABX-FM Detroit. **Rhonda Hart** assumes Stagg's 10 a.m. to 2 p.m. program. ... **Mike Roberts** has joined WCLR-FM Skokie as the Bonneville station's new all-night air personality. ... And **Bill Riales** has left his programming position at WRDC-AM/WQAZ-FM Cleveland, Ms., to become the morning drive man at WAZF-AM Yazoo City, Ms.

Vox Jox is edited by Douglas E. Hall and coordinated by Leo Sacks in New York.

Washington Roundup

FCC Axes Report

By BILL HOLLAND

WASHINGTON—The FCC, convinced "the quantity of information generated by the universal reporting requirement is unnecessary," axed the detailed broadcaster annual financial report that the commission has required since 1938.

The FCC action Friday (12) followed a 1980 rulemaking suggesting elimination of the report and is effective immediately—licensees will not have to file the 1981 Form 324, due April 1.

The National Assn. of Broadcasters sang the praises of the FCC action, and added that broadcasters will continue to collect basic financial information "while maintaining the confidentiality of individual submissions."

The Commission this past week also made it clear by public vote that it will not seek new office space in nearby suburban Virginia nor Southwest D.C. but instead will try to renew its present leases and secure additional space.

The FCC had initially asked the General Services Administration to try and find it a new home under one roof—the Commission is presently spread out in four locations.

However, the suggestion, first broached in February of last year, drew spirited criticism from D.C. government officials and bureaucracy watchdogs when it was hinted that the FCC might move to Rosslyn, Va., across the Key Bridge. Later GSA attempts to find space in the Southwest Federal Center Plaza and the Hoffman Building in Alexandria, Va., eight miles away, drew similar howls of protest, including some rather loud ones from FCC employees.

In making its decision, the Commission decided that "besides the inconvenience of the Alexandra location" there was also "the inability to reasonably predict space because of budgetary uncertainty concerning the future number of employees."

Debut New Bill On Licensing

WASHINGTON – Representative Al Swift (D-Wash.) introduced a bill in the House Telecommunications subcommittee to eliminate the comparative licensing renewal proceeding of the FCC in a move to get some broadcast legislation passed through Congress at a time when the subcommittee is tied up with what the members feel is more important AT&T divestiture legislation.

The bill, H.R. 5752, introduced March 8, would streamline the system to judge a licensee on past performance and not against competing parties' promises of future programming policies. Only if renewal was denied a station would the FCC be allowed to consider other applications.

The bill is similar to legislation sponsored on the Senate side by Sen. Howard W. Cannon, (D-Nev.), and would require the FCC to okay the renewal of a license if the station has adequately served the public interest.

The Swift legislation is co-sponsored by seven Congressmen, all of them on the Telecommunications Subcommittee, and it replaces another bill introduced last session that also included sections on reforming FCC cross-ownership rules.

FCC Executive Addresses IBS

WASHINGTON – "The FCC could have chosen a system, but it couldn't have chosen the best. The five systems are so close it was unable to choose."

That was FCC Broadcast Bureau chief Larry Harris' explanation of how the commission came to turn over selection of an AM stereo system to the marketplace in its deliberations March 4.

Harris, speaking to the Intercollegiate Broadcasting System national convention here the day after the agency acted, argued that if the FCC had chosen a system, one of the losing companies would have tied the matter up in litigation for two to three years.

Harris also reported that the Commission is negotiating with Canada for U.S. stations broadcasting on Canadian clear channels to increase their power and, in the case of daytimers, to go to full 24-hour service.

New Deregulation Bills

WASHINGTON – Two new broadcasting deregulation bills, more extensive than either FCC deregulatory guidelines or any of the recently passed or waiting legislation on the Hill, has been introduced in the House.

Rep. James Broyhill (R-NC), who is the ranking Republican on the House Energy and Commerce Committee but who does not serve on that committee's telecommunications subcommittee, introduced the bill Feb. 24, saying his legislation would "remove the noose of government from the necks of radio and television broadcasters" and adding that FCC regulations like the fairness doctrine and the equal time provisions have been "wolves in sheep's clothing."

The legislation would repeal both rules, along with FCC rules on radio frequency allocations in a "fair, efficient and equitable" manner (replacing them with "marketplace incentives" instead in remaining allocations).

The two proposals, H.R. 5584 and 5585, would also repeal parts of the present law concerning FCC license revocation and suspension procedures because penalties already exist in criminal statutes, the so-called petition-to-deny applications for renewal of FCC licenses. They would also call for the elimination of comparative license renewal hearings, and codify the FCC deregulation guidelines on format changes, ascertainment of public needs, commercial length, program logs and public affairs programming. These deregulation rules apply to television as well as radio.

Sources on the Hill fear the extensive bills might not have an easy time of it in subcommittee, even though it has been assigned this week. Telecommunications subcommittee chairman Rep. Tim Wirth (D-Colo.) and the committee presently have their hands full with lengthy common carrier hearings on the recently restructured AT&T. Already there are three deregulation bills being held up in the subcommittee—all three by members of the subcommittee (Billboard, Dec. 19).

One source said there was virtually "no chance" that the legislation would come up for hearings this session, adding that the progress for such a bill appears to be "very slow now."

Asked why the Congressman decided to offer the two pieces of legislation now, the official explained that Broyhill is "a very influential guy" who "wanted to get his views known" and that "just by getting the bills out there, others will see it and eventually, the existence and support will start to grow."

It was also suggested that House members now supporting a similar, but slightly less extensive bill introduced by Rep. James Collins (R-Tex.)—held up in subcommittee—might look favorably on the new Broyhill bills.

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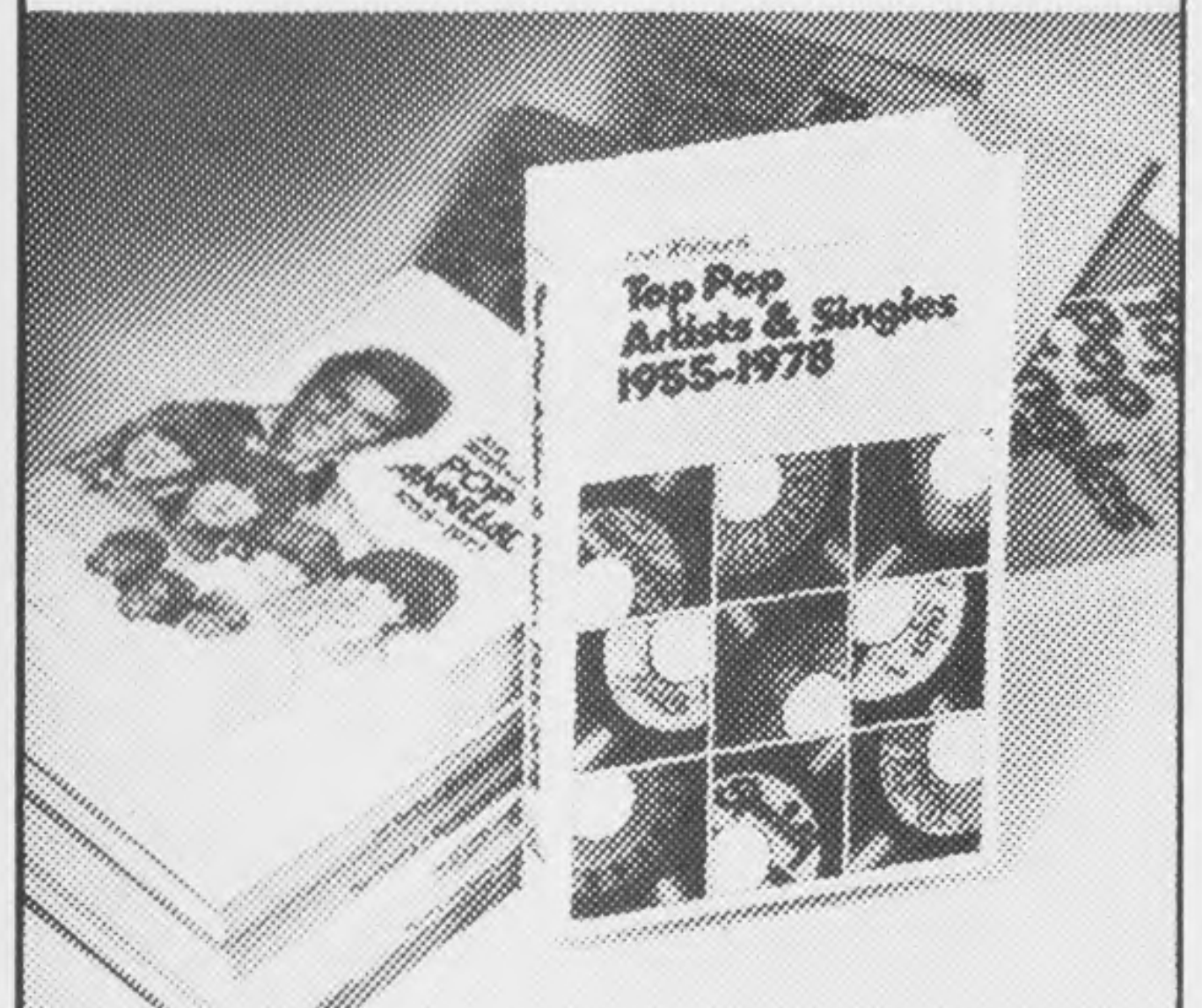

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Radio Programming

Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

March 22, Greatest Guitarists, Continuous History of Rock'n'Roll, Rolling Stone Productions, one hour.

March 22, **Gail Davies,** Country Closeup, Narwood Productions, one hour.

March 22, **Margaret Whiting,** Music Makers, Narwood Productions, one hour.

March 26, **Dionne Warwick,** Special Edition, Westwood One, one hour.

March 26, **Natalie Cole,** Budweiser Concert Hour, Westwood One, one hour.

March 26, **Lacy J. Dalton,** Live From Gilley's Westwood One, one hour.

March 26-28, **John Anderson,** Weekly Country Music Countdown, United Stations, three hours.

March 26-28, **Loverboy,** concert, NBC Source, one hour.

March 26-28, **Rick Nelson,** Dick Clark's Rock, Roll and Remember, United Stations, one hour.

March 27, **Kinks,** Solid Gold Saturday Night, RKO Two, five hours.

March 27, **Johnny Paycheck,** Country Sessions, NBC, one hour.

March 27, **Oak Ridge Boys,** Silver Eagle, ABC Entertainment, one hour.

March 27-28, Salute to Oscar (Academy Awards), Weekly Music Magazine, RKO One, three hours.

March 27-28, **Bob Seger,** Robert W. Morgan Special of the Week, Watermark, one hour.

March 28, **Janie Fricke,** Country Star Countdown, RKO Two, three hours.

March 28, **Le Roux,** King Biscuit Flower Hour, ABC Rock Radio, one hour.

March 29, **Charlie Spivak,** Music Makers, Narwood Productions, one hour.

March 29, Drummer Special, Continuous History of Rock'n'Roll, one hour.

March 29, **Roy Clark,** Country Closeup, Narwood Productions, one hour.

March 29-30, **Spinners,** Musicstars, RKO Two, one hour.

April 2-4, **Gail Davies,** Weekly Country Music Countdown, United Stations, three hours.

April 2-4, **Neil Sedaka,** Dick Clark's Rock, Roll and Remember, United Stations, one hour.

April 2-4, **Styx,** Off the Record Specials, Westwood One, one hour.

April 2-4, **Whispers,** Special Edition, Westwood One, one hour.

April 2-4, **Alabama,** Live From Gilley's, Westwood One, one hour.

April 2-4, **Huey Lewis, Billy Squier, 38 Special,** In Concert, Westwood One, one hour.

April 2-4, Rock Year 1965, Rock Years: Portrait of an Era, Westwood One, three hours.

April 3, **Burrito Bros., Janie Fricke,** Silver Eagle, ABC Entertainment, one hour.

April 3, **Kinky Friedman,** Country Sessions, NBC, one hour.

April 4, **Jerry Reed,** Country Star Countdown, RKO Two, three hours.

April 5, **Jerry Reed,** Country Closeup, Narwood Productions, one hour.

April 5, **Carmen McRae,** Music Makers, Narwood Productions, one hour.

YesterHits

BILLBOARD HITS FROM 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 YEARS AGO

1. **A Horse With No Name,** America, **Warner Bros.**
2. **Heart Of Gold,** Neil Young, **Reprise**
3. **Lion Sleeps Tonight,** Robert John, **Atlantic**
4. **Puppy Love,** Donny Osmond, **MGM**
5. **Mother And Child Reunion,** Paul Simon, **Columbia**
6. **Without You,** Nilsson, **RCA**
7. **The Way Of Love,** Cher, **Kapp**
8. **Jungle Fever,** Chakachas, **Polydor**
9. **Everything I Own,** Bread, **Elektra**
10. **I Gotch,** Joe Tex, **Dial.**

POP SINGLES—20 YEARS AGO

1. **Don't Break The Heart That Loves You,** Connie Francis, **MGM**
2. **Hey Baby,** Bruce Channel, **Smash**
3. **Johnny Angel,** Shelley Fabares, **Colpix**
4. **Dream Baby,** Roy Orbison, **Monument**
5. **Midnight In Moscow,** Kenny Ball, **Kapp**
6. **Slow Twistin',** Chubby Checker, **Parkway**
7. **What's Your Name,** Don & Juan, **Big Top**
8. **Let Me In,** Sensations, **Argo**
9. **Good Luck Charm,** Elvis Presley, **RCA**
10. **Twistin' The Night Away,** Sam Cooke, **RCA**

TOP LPS—10 Years Ago

1. **America, Warner Bros.**
2. **Harvest,** Neil Young, **Reprise**
3. **I'm A Want You,** Bread, **Elektra**
4. **Nilsson Schmilsson,** Nilsson, **RCA**
5. **Paul Simon, Columbia**
6. **Fragile,** Yes, **Atlantic**
7. **American Pie,** Don McLean, **United Artists**
8. **Music,** Carole King, **Ode**
9. **Hot Rocks 1964-1971,** Rolling Stones, **London**
10. **Let's Stay Together,** Al Green, **Hi**

TOP LPS—20 Years Ago

1. **Blue Hawaii,** Elvis Presley, **RCA**
2. **Your Twist Party,** Chubby Checker, **Parkway**
3. **Breakfast At Tiffany's,** Henry Mancini, **RCA**
4. **West Side Story,** Soundtrack, **Columbia**
5. **Doin' The Twist At The Peppermint Lounge,** Joey Dee & The Starliters, **Roulette**
6. **College Concert,** Kingston Trio, **Capitol**
7. **The Twist,** Chubby Checker, **Parkway**
8. **Let There Be Drums,** Sandy Nelson, **Imperial**
9. **The Sound Of Music,** Original Cast, **Columbia**
10. **Camelot,** Original Cast, **Columbia**

SOUL SINGLES—10 Years Ago

1. **In The Rain,** Dramatics, **Volt**
2. **I Gotcha,** Joe Tex, **Dial**
3. **Now Run And Tell That,** Denise LaSalle, **Westbound**
4. **Do Your Thing,** Isaac Hayes, **Enterprise**
5. **I Had It All The Time,** Tyrone Davis, **Dakar**
6. **Betcha By Golly, Wow,** Stylistics, **Avco**
7. **King Heroin,** James Brown, **Polydor**
8. **(The Day I Lost You Was) The Day I Found Myself,** Honey Cone, **Hot Wax**
9. **Talking Loud And Saying Nothing (Part 1),** James Brown, **Polydor**
10. **Hearsay,** Soul Children, **Stax**

COUNTRY SINGLES—10 Years Ago

1. **My Hang-Up Is You,** Freddie Hart, **Capitol**
2. **A Thing Called Love,** Johnny Cash & Temple Evangel Choir, **Columbia**
3. **Cry,** Lynn Anderson, **Columbia**
4. **Only Love Can Break A Heart,** Sonny James, **Capitol**
5. **All His Children,** Charley Pride, **RCA**
6. **Good Hearted Woman,** Waylon Jennings, **RCA**
7. **When You Say Love,** Bob Luman, **Epic**
8. **I'll Still Be Waiting For You,** Buck Owens & His Buckaroos, **Capitol**
9. **We Can Make It,** George Jones, **Epic**
10. **What Ain't To Be, Just Might Happens,** Porter Waggoner, **RCA**

Billboard®

TOP 50

Adult Contemporary™

Survey For Week Ending 3/27/82

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★ 1	1	15	**KEY LARGO** Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆ 2	3	14	**CHARIOTS OF FIRE** Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆ 3	4	9	**DADDY'S HOME** Cliff Richard, EMI-America 8103 (Big Seven, BMI)
☆ 4	8	7	**ON THE WAY TO THE SKY** Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
☆ 5	6	10	**ONE HUNDRED WAYS** Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
☆ 6	9	9	**MY GUY** Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
7	7	9	**OPEN ARMS** Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
8	2	11	**THROUGH THE YEARS** Kenny Rogers, Liberty 1444 (Peso/Swanee Bravo, BMI)
9	5	15	**LOVE IN THE FIRST DEGREE** Alabama, RCA 12288 (House Of Gold, BMI)
☆ 10	17	4	**SHANGHAI BREEZES** John Denver, RCA 13071 (Cherry Lane, ASCAP)
11	10	15	**SOMEWHERE DOWN THE ROAD** Barry Manilow, Arista 0658 (ATV/Mann And Weil/Snow, BMI)
★ 12	12	7	**THAT GIRL** Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
☆ 13	23	5	**MEMORY** Barbra Streisand, Columbia 18-02717 (Koppelman-Bandier, BMI)
★ 14	16	6	**SLEEPWALK** Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
15	15	9	**JUST CAN'T WIN 'EM ALL** Stevie Woods, Cotillion 46030 (Atlantic) (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
☆ 16	22	6	**MAKE A MOVE ON ME** Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
☆ 17	24	4	**'65 LOVE AFFAIR** Paul Davis, Arista 0661 (Web IV, BMI)
18	18	7	**POP GOES THE MOVIES PART I** Meco, Arista 0660 (20th Century Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMi)
★ 19	21	7	**SHOULD I DO IT** The Pointer Sisters, Planet 47960 (Elektra) (Unichappell/Watch Hill, BMI)
20	11	10	**ANOTHER SLEEPLESS NIGHT** Anne Murray, Capitol 5083 (Chappell, ASCAP)
21	14	11	**WHEN ALL IS SAID AND DONE** Abba, Atlantic 3889 (Countless, BMI)
☆ 22	30	2	**ALWAYS ON MY MIND** Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
☆ 23	29	3	**MAKING LOVE** Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Begonia Melodies/Fedora, BMI)
24	13	15	**SWEET DREAMS** Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
25	19	9	**BOBBIE SUE** Oak Ridge Boys, MCA 52006 (House Of Gold, BMI)
★ 26	28	5	**IF I COULD GET YOU** Gene Cotton, Knoll 5002 (Knoll, ASCAP)
☆ 27	34	3	**TEACH ME TONIGHT** Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
☆ 28	38	2	**LET'S HANG ON** Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
29	25	16	**LEADER OF THE BAND** Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
30	26	16	**YOU COULD HAVE BEEN WITH ME** Sheena Easton, EMI-America 8101 (ATV, BMI)
31	31	4	**NEVER GIVE UP ON A GOOD THING** George Benson, Warner Bros. 50005 (O'Lyric/Blackwood, BMI)
32	20	8	**ONLY ONE YOU** T.G. Sheppard, Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
33	27	9	**NATURAL LOVE** Petula Clark, Scotti Brothers 5-02676 (Epic) (Flowering Stone, ASCAP/Holy Moley, BMI)
34	36	3	**YOU NEVER GAVE UP ON ME** Crystal Gayle, Columbia 18-02718 (Michael O'Connor, BMI)
35	37	7	**SEA OF HEARTBREAK** Poco, MCA 52001 (Shapiro & Bernstein, ASCAP)
★ 36	40	2	**GOIN' DOWN** Greg Guidry, Columbia 18-02691 (World Song, ASCAP)
★ 37	NEW ENTRY		**BABY STEP BACK** Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
★ 38	NEW ENTRY		**I'VE NEVER BEEN TO ME** Charlene, Motown 1611 (Stone Diamond, BMI)
★ 39	NEW ENTRY		**BEECHWOOD 4-5789** Carpenters, A&M 2405 (Stone Agate, BMI/Jobete, ASCAP)
★ 40	NEW ENTRY		**EMPTY GARDEN** Elton John, Geffen 50049 (Warner Bros.) (Big Pig, BMI)
41	32	4	**MEMORIES OF DAYS GONE BY** Freddie Parris & The Five Satins, Elektra 47411 (Not Listed)
42	33	12	**TAKE IT EASY ON ME** Little River Band, Capitol 5057 (Colgems-EMI, ASCAP)
43	39	6	**THE END** Rupert Holmes, Elektra 47409 (WB/Holmes Line Of Music, ASCAP)
44	35	4	**DO I EVER CROSS YOUR MIND** Michael Smotherman, Epic 14-02711 (Songs Of Bandier-Koppelman/If Eyes/Garbo/Seventh Son/Dorsey, ASCAP)
45	41	18	**SHE'S GOT A WAY** Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
46	43	18	**I CAN'T GO FOR THAT ●** Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
47	44	23	**THE SWEETEST THING** Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
48	42	19	**COOL NIGHT** Paul Davis, Arista 9645 (Web IV, BMI)
49	45	20	**COMIN' IN AND OUT OF YOUR LIFE** Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
50	47	21	**I WOULDN'T HAVE MISSED IT FOR THE WORLD** Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)

☆ Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Survey For Week Ending 3/27/82

Billboard® Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	20	**J. GEILS BAND**—Freeze Frame, EMI-America
2	2	15	**JOAN JETT**—I Love Rock And Roll, Boardwalk
3	3	23	**THE POLICE**—Ghost In The Machine, A&M
4	5	10	**SAMMY HAGAR**—Standing Hampton, Geffen
5	4	19	**LOVERBOY**—Get Lucky, Columbia
6	6	10	**PRISM**—Small Change, Capitol
7	7	18	**THE CARS**—Shake It Up, Elektra
8	9	8	**ALDO NOVA**—Aldo Nova, Portrait
9	10	17	**BRYAN ADAMS**—You Want It, You Got It, A&M
10	12	20	**QUARTERFLASH**—Quarterflash, Geffen
11	11	8	**LE ROUX**—Last Safe Place, RCA
12	13	26	**THE GO-GO'S**—Beauty And the Beat, IRS
13	14	5	**HUEY LEWIS AND THE NEWS**—Picture This, Chrysalis
14	18	8	**TOMMY TUTONE**—Tutone 2, Columbia
15	8	24	**GENESIS**—Abacab, Atlantic
16	16	19	**OZZY OSBOURNE**—Diary Of A Madman, Jet
17	21	2	**RICK SPRINGFIELD**—Success Hasn't Spoiled Me, RCA
18	23	5	**BONNIE RAITT**—Green Light, Warner Bros.
19	27	3	**GAMMA**—3, Elektra
20	22	7	**JOHNNY AND THE DISTRACTIONS**—Let It Rock, A&M
21	29	5	**DWIGHT TWILLEY**—Scuba Divers, EMI-America
22	15	16	**AC/DC**—For Those About To Rock, Atlantic
23	17	35	**JOURNEY**—Escape, Columbia
24	26	5	**THIN LIZZY**—Renegade, Warner Bros.
25	19	37	**FOREIGNER**—4, Atlantic
26	38	3	**JAY FERGUSON**—White Noise, Capitol
27	35	2	**VARIOUS ARTISTS**—Secret Policeman's Other Ball, Island
28	28	6	**NICK LOWE**—Nick The Knife, Columbia
29	20	30	**THE ROLLING STONES**—Tattoo You, Rolling Stones Records
30	30	9	**SOFT CELL**—Non-Stop Erotic Cabaret, Sire
31	32	5	**UFO**—Mechanix, Chrysalis
32	24	10	**WRABIT**—Wrabit, MCA
33	25	11	**BOB AND DOUG McKENZIE**—Great White North, Mercury
34	36	5	**GLASS MOON**—Growing In The Dark, Radio Records
35	40	4	**VAN MORRISON**—Beautiful Vision, Warner Bros.
36	46	2	**SIMON AND GARFUNKEL**—Concert In Central Park, Warner Bros.
37	34	10	**DONNIE IRIS**—King Cool, MCA
38	33	14	**PETER CETERA**—Peter Cetera, Full Moon/Warner Bros.
39	31	19	**ROD STEWART**—Tonight I'm Yours, Warner Bros.
40	37	9	**JIMMY BUFFETT**—Somewhere Over China, MCA
41	43	3	**CHUBBY CHECKER**—The Change Has Come, MCA
42	39	29	**TRIUMPH**—Allied Forces, RCA
43	45	2	**ANGEL CITY**—Night Attack, Epic
44	48	2	**DUKE JUPITER**—Duke Jupiter I, Coast To Coast
45	NEW ENTRY		**HUMAN LEAGUE**—Dare, A&M
46	NEW ENTRY		**UTOPIA**—Swing To The Right, Bearsville
47	42	31	**SHOOTING STAR**—Hang On For Your Life, Virgin/Epic
48	49	6	**THE WAITRESSES**—Wasn't Tomorrow Wonderful, Polydor
49	41	7	**JANIS JOPLIN**—Farewell Song, Columbia
50	44	35	**STEVIE NICKS**—Bella Donna, Modern Records

Top Adds

1	**ASIA**—Asia, Geffen
2	**CHARLIE DANIELS BAND**—Windows, Epic
3	**MOON MARTIN**—Mystery Ticket, Capitol
4	**CAROLE KING**—One To One, Atlantic
5	**LEVON HELM**—Levon Helm, MSS/Capitol
6	**ROGER DALTRY**—Best Bits, MCA
7	**KARLA BONOFF**—Wild Heart Of The Young, Columbia
8	**THE JAM**—The Gift, Polydor
9	**J.J. CALE**—Grasshopper, Mercury
10	**DREGS**—Industry Standard, Arista

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	10	**PRISM**—Don't Let Him Know, Capitol
2	1	8	**VAN HALEN**—Pretty Woman, Warner Bros.
3	4	7	**ALDO NOVA**—Fantasy, Portrait
4	3	16	**JOAN JETT**—I Love Rock & Roll, Boardwalk
5	5	11	**SAMMY HAGAR**—I'll Fall In Love Again, Geffen
6	6	10	**BRYAN ADAMS**—Lonely Nights, A&M
7	7	7	**LE ROUX**—Addicted, RCA
8	12	4	**RICK SPRINGFIELD**—Calling All Girls, RCA
9	9	3	**TOMMY TUTONE**—867-5309/Jenny, Columbia
10	8	19	**THE J. GEILS BAND**—Freeze-Frame, EMI-America
11	11	17	**THE POLICE**—Spirits In The Material World, A&M
12	18	19	**QUARTERFLASH**—Find Another Fool, Geffen
13	13	15	**PETER CETERA**—Living In The Limelight, Full Moon/Warner Bros.
14	10	10	**BOB AND DOUG McKENZIE**—Take Off, Mercury
15	14	19	**LOVERBOY**—Working For The Weekend, Columbia
16	21	4	**GAMMA**—Right The First Time, Elektra
17	20	7	**THE GO-GO'S**—We Got The Beat, I.R.S.
18	15	18	**THE CARS**—Shake It Up, Elektra
19	16	20	**OZZY OSBOURNE**—Flying High, Epic
20	30	8	**JOAN JETT**—Crimson And Clover, Boardwalk
21	19	20	**THE J. GEILS BAND**—Centerfold, EMI/America
22	17	7	**WRABIT**—Anyway, Anytime, MCA
23	28	4	**UFO**—The Writer, Chrysalis
24	24	22	**QUARTERFLASH**—Harden My Heart, Geffen
25	27	3	**JOHNNY AND THE DISTRACTIONS**—Complicated Now, A&M
26	29	2	**HUEY LEWIS AND THE NEWS**—Workin' For A Livin', Chrysalis
27	36	2	**DWIGHT TWILLEY**—Somebody To Love, EMI-America
28	22	16	**DONNIE IRIS**—Love Is Like A Rock, MCA
29	39	2	**THIN LIZZY**—Hollywood, Warner Bros.
30	23	20	**JOHN HALL**—Crazy (Keep On Falling), EMI/America
31	NEW ENTRY		**DAVID BOWIE**—Cat People Putting Out The Fire, Backstreet
32	NEW ENTRY		**CHARLIE DANIELS BAND**—Still In Saigon, Epic
33	43	10	**SOFT CELL**—Tainted Love, Sire
34	NEW ENTRY		**DUKE JUPITER**—I'll Drink To You, Coast To Coast
35	31	3	**SAMMY HAGAR**—There's Only One Way, Geffen
36	32	27	**THE POLICE**—Every Little Thing She Does Is Magic, A&M
37	25	24	**GENESIS**—Abacab, Atlantic
38	38	3	**JAY FERGUSON**—White Noise, Capitol
39	34	10	**LOVERBOY**—When It's Over, Columbia
40	44	8	**POLICE**—Secret Journey, A&M
41	26	5	**STEVIE NICKS**—Edge Of Seventeen (Live), Modern Records
42	56	2	**BONNIE RAITT**—Keep This Heart, Warner Bros.
43	NEW ENTRY		**GENESIS**—Man On The Corner, Atlantic
44	42	6	**NOVO COMBO**—Tattoo, Polydor
45	45	6	**LOVERBOY**—Lucky Ones, Columbia
46	33	17	**AC/DC**—For Those About To Rock, Atlantic
47	46	35	**FOREIGNER**—Urgent, Atlantic
48	40	10	**THE GO GO'S**—Our Lips Are Sealed, I.R.S.
49	48	4	**NICK LOWE**—Stick It Where The Sun Don't Shine, Columbia
50	NEW ENTRY		**TRIUMPH**—Say Goodbye, RCA
51	41	8	**OZZY OSBOURNE**—Over The Mountain, Epic
52	47	20	**TRIUMPH**—Fight The Good Fight, RCA
53	50	5	**RICK SPRINGFIELD**—Love Is Alright Tonight, RCA
54	52	5	**THIN LIZZY**—Angel Of Death, Warner Brothers
55	55	7	**OZZY OSBOURNE**—Kill, Epic
56	37	9	**JANIS JOPLIN**—One Night Stand, Columbia
57	58	5	**FOREIGNER**—Juke Box Hero, Atlantic
58	49	32	**ROLLING STONES**—Start Me Up, Rolling Stones Records
59	35	15	**AC/DC**—Let's Get It Up, Atlantic
60	51	6	**THE WAITRESSES**—I Know What Boys Like, Polydor

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

ROCK DEPARTS

Jazz Takes Over At Dillon's In West L.A.

By CARY DARLING

LOS ANGELES—Live rock music is out and jazz is in at Dillon's, a popular nightclub in the Westwood section here. Jazz bowed March 11 with a performance by Joe Williams and began its regular engagement Monday (22) with Morgana King.

"I think it's time," says Herb Bromberg, owner of the club which also houses a restaurant and a disco. "There aren't enough clubs in this city doing jazz on a 365-day a year policy. It's enjoyable for me because I like the music but it is a business too. This building is in a good location. People in this part of town can now see live jazz."

Bromberg denies he was having any problems with rock. "I just thought I would do better with jazz," he comments. "Rock is faddish. You have your peaks and valleys. Jazz appeals to a smaller audience but it's like the classics. It has a loyal audience. If you're doing the job well, these people will be your customers forever."

So far, he has gotten no complaints from his rock audience. "The underground word around here is quick so our audience knew for some time about the conversion." he says. "We redid the disco room just for them because of this changeover. The kids thanked me for that. If they want live rock, they know they can easily go somewhere else."

Unlike his live rock room, Bromberg is experiencing no valleys with his disco. "Disco died but not in this building," he comments.

The jazz room seats 250 people. For the changeover, Bromberg installed an 18-foot by 18-foot stage as well as new lighting and sound equipment. The booking policy calls for blues on Monday nights, Latin jazz on Wednesday nights and big name jazz acts Thursday through Sunday nights. Tuesday nights are dark.

Initially booked are Arthur Prysock, Freda Payne, Pee Wee Crayton, Shelly Manne, Mongo Santamaria and Moacar Santos. There are two shows on Thursday and Sunday at 9:30 and 11:30 p.m. There are three shows Friday and Saturday at 9:30, 11 p.m. and 12:30 a.m. Admission is $10.

Advertising is being carried over KKGO-FM, the commercial jazz station here, and through local newspapers. Previously, Bromberg booked mostly local new wave and hard rock acts in what has become the jazz room.

Pianist Rises As Promoter

By JACK McDONOUGH

SAN FRANCISCO—Minor acts which in these tight economic times may face increasing difficulties in finding either a label to record them or an agent to book them might take heart from the experience of veteran blues pianist Mark Naftalin. He has been able to parlay years of experience at booking himself at every imaginable venue in the Bay Area into a "multi-faceted enterprise" emphasizing production of shows now done under the rubric "Mark Naftalin Presents."

Through these shows, and through his many other activities, Naftalin—an alumnus of the original Butterfield Blues Band who has been on his own since 1970—has become an instrumental force in championing and expanding the blues tradition in the Bay Area, which most observers agree is one of the most fertile grounds for blues in the nation outside Chicago.

Naftalin's broad ranging activities now include:

The Blue Monday Party, which Naftalin dubs "The West Coast's Longest Running R&B Show and Dance," held every week at the Sleeping Lady Cafe in Fairfax in Marin County. The Blue Monday Party, which celebrates its third anniversary in April, regularly provides an invaluable platform for such Bay Area blues stalwarts as Charlie Musselwhite, John Lee Hooker, Queen Ida, Luther Tucker, Lowell Fulson, Sonny Rhodes, J. J. Malone and many others, who work with a house band that usually consists of Naftalin, guitarist Bobby "Mr. Goodfingers" Murray, drummer Francis Clay, bassist Henry Oden, tenor saxman Dr. Wild Willie Moore and vocalist Charles Houff.

As of Feb. 22, the first hour of the Blue Monday Party is broadcast live on KTIM-FM (San Rafael) and sponsored by Redwood Bank. The live broadcast, from 9 to 10 p.m., leads into the long-established Mark Naftalin's Blues Power Hour, a program of recordings and commentary.

The Marin County Blues Festival and the Sonoma Country Blues Festival, both of which Naftalin organized and produced last year (in association with Doug Morrison) as part of the local county fairs. Naftalin says the Marin Fair, which normally draws 18,000 patrons per day, drew 25,000 last July 4, the first day of the blues program. The Sonoma Fair followed a month later and also drew well. Naftalin says he expects a switch to a 1 to 7 p.m. program this year from the previous 3 to 9 p.m. slot. Naftalin prepared an eight-page newsprint souvenir program

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GREEN POSTURES—Al Green takes a bow following his rousing performance at the 13th annual Dove Awards ceremonies, which capped the Gospel Music Assn.'s Gospel Music Week.

10 Years For Wes Yoder & Dharma Firm

By KIP KIRBY

NASHVILLE—When Wes Yoder moved here in 1972 to open the Dharma Artist Agency, he was surprised to find himself running the only contemporary Christian booking/management company in Nashville.

Today, 10 years later, Dharma is no longer Nashville's sole Chrstian booking and management agency, but it's the oldest and one of the most innovative in searching out new ways to expose talent.

In 1975, Yoder's was the first Christian agency to sponsor a booth at the National Entertainment & Campus Activities Assn. (NECAA) convention. In February, he showcased Christian artist Benny Hester at the NECAA on a bill with the regrouped Association. The results of that gamble netted Dharma about a dozen college bookings for Hester. Yoder is also working to capitalize on the secular AC success of Hester's Myrrh single, "Nobody Knows Me Like You," which went into the 40s on the Billboard Adult Contemporary chart.

Currently, Dharma books Benny Hester, Richie Furay, Jamie Owens-Collins and Leon Patillo. He books and manages David Meece, Scott Wesley Brown, Marty McCall & Fireworks, and newly-signed artist Michael Card, who records for the Zondervan label.

A large portion of Yoder's efforts are directed toward the dual fronts of the secular and international markets. He's openly concerned with what he views as "the increasing fragmentation" of the contemporary Christian scene, fearing that internal dissensions will weaken the music's total saturation potential.

"I don't see a conflict existing between the secular and Christian market," he says. "I certainly want my acts to have hit records. In fact, within the next two or three years, I'm convinced we'll see Christian artists with across-the-board hits. These will be performers deeply committed to their beliefs, yet deeply competitive, too."

Yoder is delighted, for example, that MCA thinks enough of the AOR potential for Marty McCall & Fireworks' newest LP, "Sightseeing At Night," that the label isn't planning to issue the album on Songbird.

(Continued on page 59)

Country Acts Dig For New Venues

By ROBYN WELLS

NASHVILLE—Although country acts are cropping up on radio playlists in every format from AOR to adult contemporary, they haven't yet conquered the venue arena with the same across-the-board success.

It's not unknown for country artists to play rock venues—Johnny Paycheck cracked the Roxy in L.A. in 1976, and clubs such as the Rainbow, Park West and the Bottom Line have offered occasional country headliners among their diverse musical fare—yet the majority of Nashville-based record companies and booking agencies have been slow to eye these outlets as avenues for breaking their country acts.

The jury is still out on whether a country act's appearance in a nontraditional market is reflected in increased sales and airplay for their product. However, the picture may be changing.

CBS, which has booked selected country acts in rock clubs for at least five years, recently launched a "Rock'N Country Tuesdays" campaign at Boston's Paradise (Billboard, Feb. 20), showcasing such traditional acts as Merle Haggard, George Jones and Ricky Skaggs. The dates are being promoted on both a leading AOR station and a developing country outlet. CBS is investigating launching similar campaigns in Philadelphia, Hartford, Washington and New York. Acts which will play rock showcase dates during '82 include Rosanne Cash, Lacy H. Dalton, Calamity Jane and Skaggs.

RCA, which successfully booked Alabama in rock clubs last year, recently featured Razzy Bailey in a showcase at New York's Savoy. Because Bailey has yet to crossover, the show was billed as "Country Comes To Broadway." The label will also place Gary Stewart and Dean Dillon, who are considered honky-tonk singers, in some rock venues on their tour kicking off in April.

"Clubs have never really thought of it as a problem to play country acts. It's been more of a perception problem for booking agencies and record companies," says Stan Strickland of Regency, which books country acts like Waylon Jennings, Jerry Reed, the Thrasher Brothers and Bailey.

In fact, several clubs say they are

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Raitt Reckons She Will Shake Fans With 8th LP

By SAM SUTHERLAND

LOS ANGELES—After a 12-year recording career paced by consistent critical bouquets and frustratingly modest sales, Bonnie Raitt relishes the prospect of shaking up fans and critics alike with the stylistic left turn taken on her current album and tour.

Originally perceived as a folk and blues performer upon her recording debut in 1971, Raitt's credentials as an electric slide guitarist and rock vocalist have been glimpsed only rarely outside her life shows. On record, she's placed greater emphasis on interpreting blues, soul and contemporary pop material.

Yet "Green Light," her eighth Warner Bros. album, finds Raitt partnered with the four members of the Bump Band, a smaller and much more rock-oriented ensemble than any of Raitt's own stage bands during the past decade.

"I'm expecting to get slammed on this," she laughs, anticipating the dismay of her older fans and longtime critical admirers.

Raitt's new role as lead guitarist in a rock band might have smacked of purely commercial strategies had she undertaken that shift in AOR radio's heyday. Now, however, she agrees that the swing toward softer adult/contemporary fare on the airwaves makes Raitt's rocking something of a gamble, and she defends the move as a natural one.

"It was set organically by the people I was playing with, rather than by a conscious career decision on my part," she explains. "I have this body of songwriters I've always relied on, and a body of r&b material I've pulled from as well, and that's tended to dictate how my past records have sounded. And I love Jackson Browne, but at this point how many more of his songs can I cover?"

Instead, Raitt is using her Bump Band context for a much narrower, uptempo focus than in the past. And she's the first to admit that while rock has long been a constant in her live dates, she's fared less well in the studio when working up recorded versions.

"I never thought it was as—I hate to use this term because of its sexism, but it's the only one that works, really—ballsy as it should have been," Raitt observes of her past rock essays. "The energy of the live shows has never really come across on the records, so I'd rather not try and put it down as a production thing, tied to whoever was producing me at the time."

Ironically, it was Raitt's ennui over her career that actually fueled the second wind she now seems to be enjoying. After a long string of albums expected to post gold or plati-

(Continued on page 56)

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Raitt Reckons She Will Shake Fans With 8th LP

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num sales, with only one actually cresting past the former certification level, Raitt says she was herself wearying of the "cry wolf" holding pattern her sales suggested.

A renegotiation of her contract with Warner Bros. followed her Asher collaboration, "The Glow," and here Raitt frankly admits that the then-heated battle between Warner and another major helped her capture much more lucrative terms. "By finally getting a lot of money from my contract, I was able to take some time off to concentrate on political work," explains the long-time activist and founding member of Musicians United for Safe Energy (MUSE).

"Ironically, that gave me the chance to work with a whole new group of different people outside my own band. I was out for about six months, and I used four different bands, including mine, so I could save money on the overhead for those benefits by not having to fly my own players to every date."

In shifting from her ensemble to dates with the Midwestern-based Doug Maynard Band, John Hall's group from New York and Jim Byfield and the Brothers of the Night, an Oklahoma-based outfit, Raitt says she became convinced of the need to stretch beyond her style's previous boundaries.

Thus, her introduction to the Bump Band—drummer Ricky Fataar, bassist Roy Ohara, organist Ian McLagen and guitarist Johnny Lee Schell—came at a propitious moment. "My producer, Rob Fraboni, had put them together about two years ago to back Ian's solo recordings, and I went out to Shangri-La Studios in Malibu to see the facility, where I heard the band," she recalls.

"I just wanted to strip down to roots music, and I'd gotten tired of doing that same old combination. And I fit into the Bump Band format really well, between getting into more rock'n'roll through the various band members I'd done benefits with."

On Raitt's current tour, she's using her former band's drummer Dennis Whitted, in lieu of Fataar, who'd already committed to other work. And she promises the live shows will reflect her new rock edge. Of the new band arrangement, she remarks that she's more a member of the band than the featured star: "I always wanted to join Little Feat when they were still together, and if this record happens, I want to let other singers come up front."

Meanwhile, Los Angeles fans will have a look at Raitt's revved-up new order April 3 when she plays the Hollywood Palladium—a date, she proudly notes, that will shock her more "sensitive older fans because of its dance emphasis, reflected by the festival seating set for the date. Opening will be the veteran East Coast band NRBQ, which provided two songs on the current LP.

Pianist Rises As Promoter

• *Continued from page 55*

for the Marin Festival and gave away 4,000 copies.

A series of four monthly Rhythm & Blues Explosions at the Cotati Cabaret, for which Naftalin as producer has mounted "a promotion campaign as extensive as we would get if we hired someone outside to do it." The campaign includes local print ads and visits to local radio, television and newspapers with comp tickets and copies of the featured artist's records. The first gig, Feb. 6—which Naftalin terms "very successful—as good-looking and good-sounding a show as you'll find anywhere" headlined Charlie Musselwhite, who has a new album, "Curtain Call," (with the Dynatones) on War Brides/Solid Smoke. This show drew 350 at $5 per, as did the Mar. 6 show featuring Percy Mayfield. In a separate event Naftalin presented Albert Collins & the Icebreakers at the Cabaret Feb. 14. Naftalin's band plays at all these events as well.

The Percy Mayfield Northern California tour, with Naftalin presenting Mayfield (as well as backing him with his band) at five Bay Area clubs March 4-8. Naftalin says he also wants to produce Mayfield on vinyl: "There's no question he has some great albums in him."

Special appearances of Naftalin's Rhythm & Blues Revue at the 1981 Monterey Jazz Festival and at the traditional New Year's Eve party at Bimbo's in San Francisco's North Beach.

Videotapings, directed by Michael Prussian, (with audio by Phil Edwards) of three of the Blue Monday Parties at the Sleeping Lady. Thus far the finished program tapes, featuring many of the musicians named above as well as vocalist Esther Jones, have aired on PBS channels in Chicago, Minneapolis and San Francisco. The Chicago airing was accompanied by simulcast on WXRT-FM.

Naftalin also says that, if he finds the financing, he intends to come to market with a recording from a session last July 3 at the Sleeping Lady, the night preceding the Marin Fair. The LP, as presently projected, would contain three tunes from Mayfield, one featuring Jones and Fulson, one with Jones' vocal alone, one each from Hooker, Musselwhite and Mississippi John Waters, and two from the Naftalin band. Naftalin says Prussian expects to create from this program "the first blues videodisk."

Talent Talk

Recent weeks have brought a flurry of splits between major acts and their respective management teams: first came news that **Styx** and long-time manager **Derek Sutton** had parted ways over conflicting career blueprints, despite Sutton's acknowledged key role in carrying the Midwest rockers into platinum territory. Now confirmation comes of **Rod Stewart's** parting from manager **Billy Gaff,** and reports of pending litigation in which **Air Supply** is expected to seek dissolution of its pact with **Bestall-Reynolds.** In each case, sources have thus far minimized comment, terming the splits "amicable."

Survey For Week Ending 3/27/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **POLICE, JOAN JETT & THE BLACKHEARTS—$151,180, 15,000,** $10.50, Fantasma Prods., Hollywood (Fla.) Sportatorium, sellout, March 12.
- **ROD STEWART—$130,627, 12,544,** $11 & $10, Sound Seventy Prods., Birmingham Jefferson (Ala.) Civic Center, sellout, March 11.
- **POLICE, JOAN JETT & THE BLACKHEARTS—$116,930, 11,602,** $10, Fantasma Prods., Jacksonville (Fla.) Memorial Colsieum, sellout, March 13.
- **BLACK SABBATH, WRABIT—$114,438, 12,023,** (15,000), $9.75-$8.75, Schon Prods., Met Center, Minneapolis, March 13.
- **UFO, SAXON—$112,493, 10,196,** $11.50, $10.50 & $9.50, Contemporary Prods., International Amphitheatre, Chicago, sellout, March 13.
- **POLICE, JOAN JETT & THE BLACKHEARTS—$103,908, 10,000,** $10.50, Fantasma Prods., Lakeland (Fla.) Civic Center, sellout, March 14.
- **ROD STEWART—$94,049, 8,744,** $11.75 & $10.75, Contemporary Prods., Kansas Coliseum, Wichita, sellout, March 13.
- **B-52'S, NO SISTERS—$79,228, 8,500,** $10.25 & $9.25, Bill Graham Presents, San Francisco (Calif.) Civic Auditorium, sellout, March 13.
- **DARYL HALL & JOHN OATES, DONNIE IRIS—$76,212, 8,064 (9,662 capacity),** $9.50 & $8.50, Brass Ring Prods., Univ. of Toledo (Ohio) Centennial Hall, March 12.
- **GRATEFUL DEAD—$74,332, 7,697,** $10.50 & $9.50, Bill Graham Presents, Univ. of Calif. at Davis Recreation Hall, sellout, March 14.
- **JIMMY BUFFETT—$72,840, 7,188 (12,647),** $11-$8, in-house promotion, Univ. of Texas Frank Erwin Special Events Center, Austin, March 7.
- **PEABO BRYSON, BRANDI WELLS—$72,205, 5,300,** $15, $12.50 & $10, Electric Factory Concerts, Academy of Music, Philadelphia, two shows, one sellout, March 4-5.
- **GRATEFUL DEAD—$61,750, 6,500,** $9.50, Bill Graham Presents, Reno (Nev.) Centennial Coliseum, sellout, March 13.
- **JIMMY BUFFETT—$57,723, 6,102 (9,000),** $10 & $9, Pace Concerts, La. State Univ. Assembly Center, Baton Rouge, March 11.
- **OZZY OSBOURNE, UFO—$61,512, 6,475 (8,500),** $9.50, Mid-South Concerts, Hirsch Memorial Coliseum, Shreveport, La., March 2.
- **BLACK SABBATH, WRABIT—$57,388, 6,573 (10,100),** $9.50 & $8.50, Stardate Prods., Dane County Coliseum, Madison, Wis., March 12.
- **PRINCE, THE TIME, SUE ANN—$54,060, 5,850 (7,500),** $10, Schon Prods./Talent Coordinators of Amer., Met Center, Minneapolis, March 7.
- **BLACK SABBATH, WRABIT—$48,823, 5,800 (7,200),** $9.50 & $8.50, Stardate Prods., Brown County Arena, Green Bay, Wis., March 10.
- **MICKEY GILLEY, T.G. SHEPPARD, REBA McENTIRE—$47,648, 5,168 (6,322),** $9.50 & $8.50, C.K. Spurlock, Asheville (N.C.) Civic Center, March 6.
- **MICKEY GILLEY, T.G. SHEPPARD, REBA McENTIRE—$47,647, 4,927 (7,654),** $9.50 & $8.50, C.K. Spurlock, Cumberland County Memorial Auditorium, Fayetteville, N.C. March 5.
- **OZZY OSBOURNE, UFO—$46,722, 5,421 (10,000),** $9 & $8, Mid-South Concerts, Pine Bluff (Ark.) Convention Center, March 5.
- **DARYL HALL & JOHN OATES, DONNIE IRIS—$43,653, 4,032,** $11.50, $10.50 & $9.50, Brass Ring Prods., Univ. of Mich. Hill Auditorium, Ann Arbor, sellout, March 14.
- **B-52'S, THE JUDY'S—$38,412, 4,508 (8,050),** $9, Fahn & Silva Presents/Touring Co., El Paso (Texas) County Coliseum, March 5.
- **J. GEILS BAND, U-2—$35,064, 3,691 (4,333),** $9.50, Mid-South Concerts, Auditorium North Hall, Memphis, March 12.
- **PURE PRAIRIE LEAGUE, CORBIN HANNER BAND—$33,206, 3,592,** $9.75, Di Cesare Engler Prods., Stanley Theater, Pittsburgh, sellout, March 12.
- **QUARTERFLASH, TOMMY TUTONE—$26,768, 3,346,** $8, Contemporary Prods., Univ. of Okla, Lloyd Noble Center, Nroman, sellout, March 10.
- **RENAISSANCE—$26,434, 3,000,** $10 & $8.50, Electric Factory Concerts, Tower Theatre, Philadelphia, sellout, March 5.
- **EARL KLUGH—$25,131, 2,363 (2,800).** $11.50 & $9.50, Northwest Releasing Co., Moore Theatre, Seattle, two shows, March 13.
- **NYLONS—$23,846, 2,216 (2,400),** $11 & $9, Concert Prods. Int'l, Massey Hall, Toronto, March 4.
- **QUARTERFLASH, TOMMY TUTONE—$20,928, 2,616,** $8, Contemporary Prods., Old Lady of Brady, Tulsa, Okla., sellout, March 9.
- **PRINCE, THE TIME—$19,431, 1,952 (3,000),** $10 & $9, Electric Factory Concerts/Talent Coordinators of Amer., Tower Theatre, Philadelphia, March 13.
- **B-52'S, DENNY DENT'S TWO-FISTED ART ATTACK—$17,300, 1,766 (3,500),** $10, Fahn & Silva Presents/Michael Schivo, Univ. of Nev. MCDermott P.E. Plaza, Las Vegas, March 7.
- **FERRANTE & TEICHER—$16,886, 1,858 (2,801),** $9.50 & $8.50, Northwest Releasing Co., Symphony Hall, Salt Lake City, Utah, March 13.
- **QUARTERFLASH, TOMMY TUTONE—$16,290, 2,000,** $9 & $8, Contemporary Prods., Cotillion Ballroom, Wichita, Kan., sellout, March 11.
- **UFO, SAXON—$13,122, 1,396 (2,400),** $9.50 & $8.50, Stardate Prods., Riverside Theatre, Milwaukee, March 12.
- **EARL KLUGH—$11,880, 1,264 (2,700),** $10 & $8.50, Northwest Releasing Co., Opera House, Spokane, Wash., March 11.
- **ALDO NOVA, SEQUEL—$11,608, 2,902,** $4, Albatross Prods., Paramount Theatre, Seattle, sellout, March 11.
- **ALDO NOVA, SEQUEL—$10,646, 2,716,** $3.92, Albatross Prods./Double Tee Promotions, Paramount Theatre, Portland, Ore., sellout, March 13.
- **DAVID CROSBY, PUZZLE—$10,098, 1,188 (2,000),** $8.50, in-house promotion/Double Tee Promotions, Euphoria, Portland, Ore., two shows, March 12-13.
- **MINK DEVILLE, HAWK—$9,392, 1,105,** $8.50, Concert Prods., Int'l, El Mocombo, Toronto, three sellouts, March 8-10.
- **CLANCY BROTHERS—$7,877, 931 (3,500),** $10, $9 & $7, Di Cesare Engler Prods./Jennifer, Stanley Theatre, Pittsburgh, March 11.
- **STEP—$4,075, 815 (880),** $5, Feyline Presents, Boulder (Colo.) Theatre, March 10.
- **JOHN HARTFORD, NEW GRASS REVIVAL—$2,632, 405 (1,000),** $6.50, in-house promotion/Double Tee Promotions, Euphoria, Portland, Ore., March 11.

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Classical

Arabesque Cassette Line Moving Into Budget Market

CHICAGO—New York's Arabesque Recordings is rerouting its prerecorded classical cassette line to the budget market. According to marketing chief, Bob Knox, dealer tape cost has been slashed to $2.35 and cassettes are being repackaged in Norelco boxes.

The move puts Arabesque into the booming budget classical cassette field alongside such suppliers as Moss Music Group and Sine Qua Non. The same Arabesque titles originally listed at $8.98 and $9.98 (digital) notes Knox.

Knox says Norelco boxes will replace paperback book-sized packaging and the revamped series will debut with 21 titles this month. The over-sized packaging, developed for the Caedmon division's spoken word product, has proven largely unusccessful with record dealers, reveals Knox.

According to Arabesque, the series will have a nationally advertised price of $4.98. Knox says that multi-cassette titles included in the release are packaged in 6¾-inch by 9¾-inch opera packs. He adds that five of the initial titles are digital recordings.

AIDS OPERA IN U.K.

Player Sets Arts Program

LONDON—A $2 million arts sponsorship, spread over three years, by the tobacco firm John Player and Sons is principally aimed at winning a wider audience for opera in Britain.

The scheme basically involves ticket subscription programs run by the English National Opera, the Welsh National Opera, Opera North and Scottish Opera in many major cities here. It raises business sponsorship of the arts in the U.K. to around $15 million annually.

Subscription schemes help to guarantee bigger audiences, find new opera supporters and provide financial advances for new productions. John Player is backing this year's Glyndebourne production of Gluck's "Orfeo," David Bintley's new work, "The Swan Of Tuanola," for Sadler's Wells Royal Ballet and Ballet Rambert's national tour, plus backing the John Player Heritage Concerts.

However, the sponsorship has met opposition. John Player and Sons, already pumping money into British sport, but now facing government restriction on this kind of promotion, is criticized by the anti-smoking campaign ASH.

David Simpson, director of ASH, says: "It's a cynical and deliberate attempt to get around the restrictions on cigarette advertising. And this sponsorship aims to lend credibility to the shoddy operations of the tobacco industry."

Von Dohnanyi Joins Cleveland Orch.

CHICAGO—The Cleveland Orchestra's sixth music director is set to come aboard in 1984. He is Christoph von Dohnanyi, currently music director and principal conductor of the Hamburg State Opera, who will serve as music director designate for two seasons.

Dohanyi's four-year contract calls for a yearly commitment of approximately 18 weeks including Severance Hall subscription concerts, Blossom Music Center concerts and concert tours, according to the orchestra. Dohnanyi is the successor to Lorin Maazel, whose tenure ends this year.

Dohnanyi made his Cleveland Orchestra debut on Dec. 3, 1981 and is next scheduled to conduct the orchestra in summer 1983. According to the orchestra, Dohnanyi will give up his Hamburg appointment in 1984.

Dohnanyi, who records in Europe for Decca/London, is married to soprano Anjua Silja and is the grandson of famed composer Ernst von Dohnanyi.

Plan Museum For Chaliapin

MOSCOW—The Soviet ministry of culture has gone ahead with plans for a museum commemorating legendary opera singer Fiodor Chaliapin and also providing a historical view of Russian "vocal arts" over the centuries. The center is now taking shape in an old wooden mansion in Sadovoya Square here.

The new museum is to be an affiliated institute of the Glinka Central Museum of Music Arts and will also function as a center for studies of Russian opera in general. A special concert house is to be built for performance and vocal festivals.

Chaliapin's son has assisted the designers in reconstructing the interior as it was at the turn of the century when the singer and his family lived there. Many exhibits have already been acquired by the organizers, including stage costumes, a piano, furniture, drawings and paintings.

Classical Notes

April 23-25 are the dates of the 60-hour Chicago Symphony WFMT-FM Marathon, aiming to raise $550,000 in its seventh year. Previous marathons have delivered $2,600,000, a record amount. . . . The Utah Symphony is seeking an associate conductor for its upcoming season. **Robert Henderson** is vacating the post to devote more time to his duties as music director of the Arkansas Symphony in Little Rock. . . . **David Loebel,** music director of the Binghamton (N.Y.) Symphony Orchestra, has joined the Cincinnati Symphony as assistant conductor. . . . Violinist/composer **Efrem Zimbalist,** still active at age 92, was honored at a special Reno Philharmonic Symphony concert March 9. An orchestral version of Zimbalist's "Concert Phantasy On Rimsky-Korsakov's Le Coq d'Or" recently completed by the composer, had its world premiere. . . . New York's WNCN-FM will inaugurate its new two-story live performance studio with a special four-hour broadcast April 21. Leading classical music performers and composers are scheduled to take part. . . . Architect and artist **Reino Aarnio** is the new head of the Sibelius Society which meets at New York's Finland House. He succeeds critic and record curator **David Hall.** . . . EMI has waxed Rimsky-Koraskov's "Scheherazade" and Ravel's "Bolero" and "Daphnis & Chloe" with the Philadelphia Orchestra and **Riccardo Muti.**

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20 College Musicians Will Team With Maynard Ferguson For National Tour

LOS ANGELES—Maynard Ferguson will team with 20 top college jazz players in an ambitious summer touring package being groomed as the first in an annual series of tours targeted for the collegiate market.

Dubbed the "U.S. College All-Star Jazz Band," the ensemble is the culmination of a three-year project helmed by executive producer Frank Kohler, who's since secured the agency involvement of International Creative Management. ICM is now booking the dates, expected to start in June.

Kohler expects future editions of the band to be assembled through actual auditions and competitions, but for the initial junket players are being enlisted through a blue chip advisory board of jazz educators from 43 different campuses, along with former North Texas State Univ. jazz mentor Leon Breeden.

Fueling anticipation for the series is its underlying focus on tapping the growing number of high school and college musicians actively playing jazz. Kohler also contends that revived interest in jazz among the general collegiate population has assisted in procuring Ferguson and enlisting ICM's involvement.

Kohler says the project is designed as a series commercial venture, but adds that he's hoping to obtain course credit and scholarship support for those students picked. All members will receive regular salaries during their tenure with the group.

SAM SUTHERLAND

Larry Carlton's Home 335 Studio

LOS ANGELES—The entry to guitarist Larry Carlton's Hollywood recording studio offers one of the most improbable security measures to be found in any local facility—a three-foot high, folding wooden gate designed to keep his 18-month-old daughter from wandering from the stairs and into the studio.

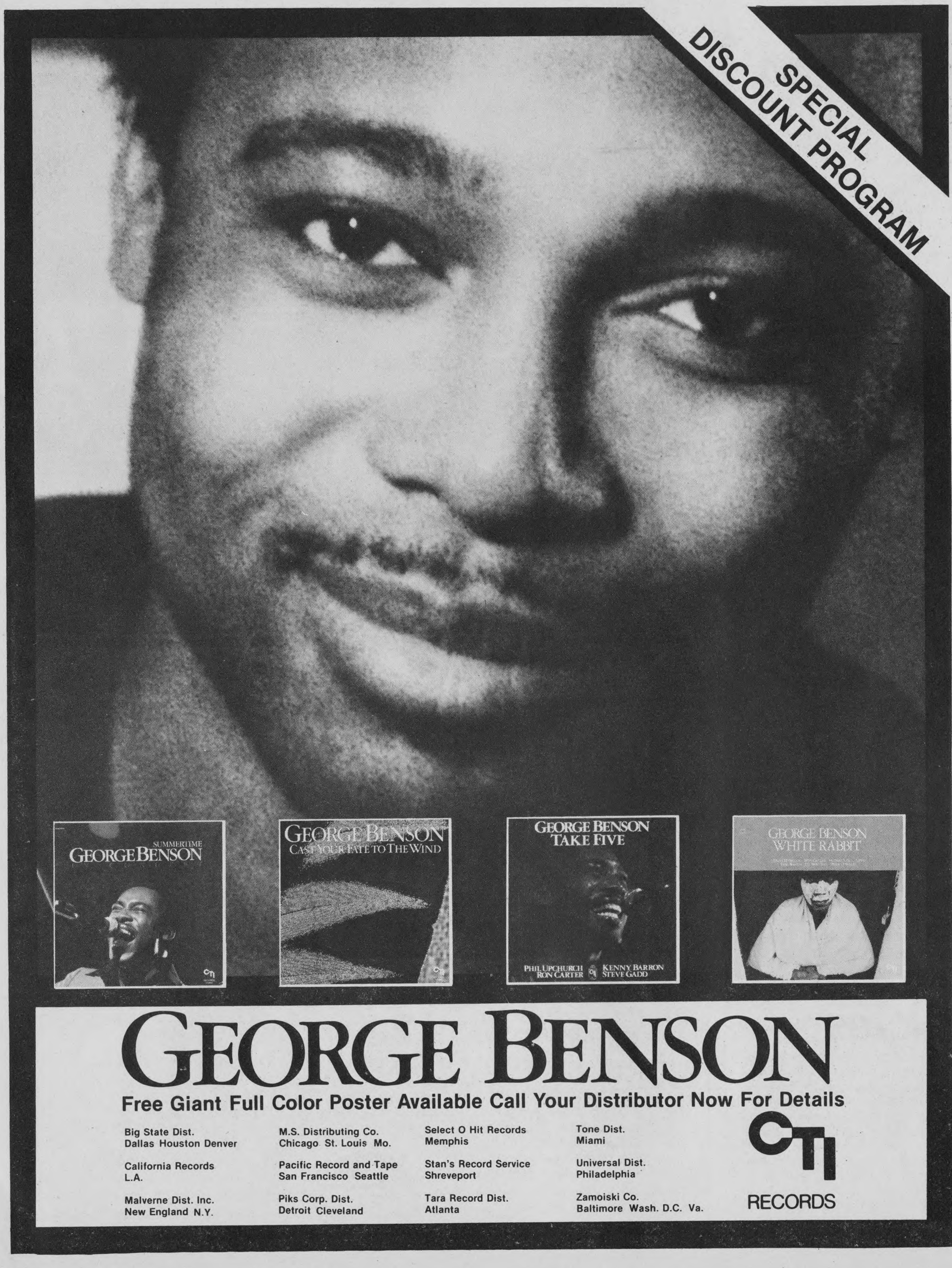
Room 335, as Carlton has dubbed his basement recording lab, is clearly a home-grown studio, but in its current format offers everything the blue chip session veteran needs when producing himself or other artists: fully MCI-equipped, including a fully-automated mixing console and 24-track capability, the room allows Carlton to add guest solos and fills to other artists' works by simply bringing the tapes home and overdubbing there.

"I bought this house in 1972 with the idea of building a studio," Carlton says of his Hollywood Hills home, which commands a view of the Cahuenga pass and the San Fernando Valley. "I bought a funky 16-track tape deck and all the toys, but didn't have any acoustic treatment done."

Even so, he would later record a number of albums, both his own and those for other clients, in that early incarnation of Room 335, before having the room acoustically redesigned and the MCI gear installed.

Now the studio looks poised to get notoriety as the origin for Carlton's first sleeper crossover success, "Sleepwalk," a languid instrumental remake of Santo and Johnny's 1959 single hit. Carlton's single version is posting solid adult contemporary gains, rising this week to a starred 14 on Billboard's Adult Contempo-

(Continued on page 88)



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CTI RECORDS

Clean Cuts Label Makes Market Dent

• *Continued from page 21*

as well as one of Heyrman's own proteges, pianist Jessica Williams.

Its first major breakthrough, however, came when alto saxophonist Phil Woods approached Adelphi for a recording project. Woods was subsequently signed to deliver one LP for Adelphi itself and one for Clean Cuts, and his first live set, released on the latter, captured respectable jazz format airplay.

That set also drew attention to Clean Cuts' insistence on pressing its disks on virgin vinyl and slipping them into two-piece inner sleeves of paper and polyvinyl.

"Both Tom Sitler and I came from a long background in retail, so we both felt it was important to come with a quality product," asserts Heyrman in defense of those costly measures.

"We also feel you can achieve that quality having to go to a full audiophile record at the higher prices they fetch."

The chief investment, he adds, is in production time, but the necessary slowdown in reaching market isn't a problem given the label's average annual output of two LPs.

Heyrman says that the turning point behind Clean Cuts' decision to amicably leave Adelphi and work directly with its 15 distributors came with the second Jessica Williams album, "Orgonomic Music," which saw release at the beginning of 1981. A slow but steady seller that generated critical attention, Heyrman credits that record and the Woods live disk as consolidating Clean Cuts at retail.

As for his own retail emphasis, Heyrman—a former store manager, chain treasurer and executive at firms including For The Record, Record & Tape Collector and Music Liberated—feels it's at the root of his firm's approach: "I consider that experience to be invaluable. I'd love to take every artist in this business into a store and have them see how records are sold, and what goes over with the buying public.

"It's the one place where you can play a record and actually see the public's reaction first-hand."

Wes Yoder's Dharma Agency: 10 Years And Growing

• *Continued from page 55*

Instead, MCA intends to work the record through usual promotion and distribution channels, while allowing Sparrow to handle the album's Christian distribution. The single, "I've Got News For You," will be released to both secular rock radio and Christian stations.

Yoder expects the international arena to offer exciting challenges for Christian agencies and artists willing to go abroad, even though initially, concert grosses and receipts won't equal those earned in the states.

"We work on percentages that depend on the individual promoter and the market. There's not as much money in Europe for unknown names, but the potential is there. Leon Patillo gets half as much in Europe at this time as he does in the U.S., but we are working to change this each time we send him over to Europe and he becomes more familiar to audiences."

Yoder's strategy is to pair his act with a better-established headliner to accustom audiences abroad to the artist's music. He booked Patillo the first time in Europe with Andrae Crouch, whose name was already familiar to ticket-buyers. Now a headliner in his own right, Patillo is preparing for his third European tour in May. Yoder also takes advantage of built-in exposure, such as England's annual Greenbelt Festival and Kamperland in the Netherlands, both Christian events guaranteeing crowds of between 20,000-30,000 fans.

Yoder also views foreign tours as a good way to insure that his acts' product is in the market. "Most of the Christian labels have excellent affiliates in the U.K. and Europe. We always get merchandising and promotion support, and they always make sure the records are available in the stores prior to a concert."

Most of his roster is booked in mid-sized halls ranging between 5,000-8,000 seats, although he notes that "the 3,000-5,000 seat arenas are getting a lot of attention these days." Ticket prices for Christian acts have escalated in comparable competition with the secular market, now averaging around $7 apiece.

"I recall a day not so long ago when tickets for a Christian concert would be between $3-$5," Yoder says. "We're still trying to educate our community in this realm." Yoder takes sharp exception with those who would claim that Christian artists shouldn't charge for their performances.

"The message may be free," he emphasizes, "but what we're charging for in ticket prices is an act's ability to entertain, his expenses and equipment, his experience. It's like selling bibles—the word itself costs nothing, but the printing and binding costs a lot."

Yoder has little patience with people who, he claims, are trying to make "a Waterloo" out of the free-ticket issue: "They want the gospel to be free, but they refuse to look at the responsibility of supporting Christian talent. These are the same people who attend a free 'love offering' concert and contribute a quarter or 50 cents to the collection.

"I think free concerts can be great, but they can also undermine our best efforts to increase major market awareness and destroy what we're trying to accomplish in the business market."

Yoder works closely with promoters well in advance of his acts' appearances. He notes that promotion budgets, percentage-wise, are not that different between Christian and secular concerts. "Your gross isn't as great, but relatively speaking, the dollars spent average about the same." One advantage he sees for Christian breaking acts is the prevalance of church- or school-sponsored dates, though he admits that the secular music field offers much greater chances for superstardom.

Nonetheless, Yoder—who began Dharma in 1972 with only Randy Matthews as a client—is proud of his artists' achievements in crossing secular barriers. He cites Scott Wesley Brown's song, "My Treasure," which appears on Placido Domingo's "Perhaps Love" album, as a breakthrough, and says Domingo has requested another Brown tune for his next LP.

Yoder believes that secular press and radio can be better utilized, too, in promoting Christian projects. When Marty McCall & Fireworks finished its new MCA album recent at Music Mill Studio in Nashville, Dharma hosted a small listening party for the trades to preview the Christian AOR LP. He doesn't see any reason for a Christian booking agency to operate differently from its secular counterparts:

"My concept is that management and booking are basically the same in either area. My goals as a manager still must line up with the record company's goals for the act. We still have to come up with hit product. The gospel industry claims it wants to grow up, have hit records, go on tv . . . but yet, rather than reach out and take control, it finds it easier to argue and factionalize."

And, Yoder adds, "Everyone's talking about video. Well, I think the gospel industry has some steps to take yet before we're ready. We still haven't cracked the secular tv market."

Meanwhile, Yoder is sending Patillo to Europe for an extensive tour of the continent in May; in late August, he will do a similar international tour with Jamie Owens-Collins. He continues to forge links with the network of concert promoters overseas who line up his tours.

Salt Mine Bows; Pacts Voegtlin

NASHVILLE—The Salt Mine, a nonprofit booking, management and promotion agency for Christian music performers, has opened here with Greentree Records artist Karen Voegtlin as its first client.

Jeff Littrell, one of the agency's three founders and directors, says he's looking for a maximum artist roster of five. The other directors are Martha Littrell and Gary Gressmire. The Littrells have been involved in Christian concert booking throughout the Southeast, while Gressmire was formerly an agent for the group Re'Generation.

An original member of Andrus/Blackwood & Co., Voegtlin will be worked as a solo act beginning in April. Martha Littrell says more than 40 concert dates have already been scheduled for Voegtlin.

Contrary to the practice of most major Christian booking and management agencies, the Salt Mine accepts dates for which the artist is paid by a "love offering" instead of a fixed and guaranteed fee. "This is our ministry as well as the artists' ministry," Martha Littrell says of the procedure. About 50% of the dates, she adds, are for "love offerings." The agency takes 15% of the artists' concert income; more will be levied for management services.

The Salt Mine operates under the care of the National Heritage Foundation of Annandale, Va., an organization that handles accounting for tax-exempt groups.

Survey For Week Ending 3/27/82

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	1	18	**THE GEORGE BENSON COLLECTION ●** George Benson, Warner Bros. 2HW 3577
★ 2	2	16	**COME MORNING** Grover Washington Jr., Elektra 5E-562
3	3	7	**ELECTRIC RENDEZVOUS** Al DiMeola, Columbia FC 37654
★ 4	4	6	**MYSTICAL ADVENTURE** Jean Luc-Ponty, Atlantic SD 19333
★ 5	6	6	**WEATHER REPORT** Weather Report, ARC/Columbia FC 37616
★ 6	7	31	**BREAKIN' AWAY ●** Al Jarreau, Warner Bros. BSK 3576
☆ 7	8	46	**THE DUDE ▲** Quincy Jones, A&M SP-3721
8	5	8	**OBJECTS OF DESIRE** Michael Franks, Warner Bros. BSK 3648
9	9	8	**SLEEPWALK** Larry Carlton, Warner Bros. BSK 3635
10	10	8	**WYNTON MARSALIS** Wynton Marsalis, Columbia FC37574
11	11	8	**ECHOES OF AN ERA** Various Artists, Elektra E1-60021
12	12	21	**CRAZY FOR YOU** Earl Klugh, Liberty LT 51113
★ 13	13	7	**CHARIOTS OF FIRE** Ernie Watts, QWest QWS 3637 (Warner Bros.)
☆ 14	16	3	**LIVE AT THE SAVOY** Ramsey Lewis, Columbia FC 37687
☆ 15	17	4	**DREAM ON** George Duke, Epic FE 37532
16	14	7	**SILK** Fuse One, CTI 9006
17	15	27	**REFLECTIONS** Gil Scott-Heron, Arista AL 9566
★ 18	19	19	**A LADY AND HER MUSIC** Lena Horne, QWest 2QW 3597 (Warner Bros.)
☆ 19	22	3	**RIO** Lee Ritenour, Musician E1-60024 (Elektra)
20	18	18	**SOMETHING ABOUT YOU** Angela Bofill, Arista AL 9576
21	20	12	**YOURS TRULY** Tom Browne, Arista/GRP 5507
☆ 22	30	3	**BLUE HORIZON** Eric Gale, Musician E1-60022 (Elektra)
23	23	24	**STANDING TALL ●** Crusaders, MCA MCA-5245
★ 24	27	3	**RIDE LIKE THE WIND** Freddie Hubbard, Musician E1-60029 (Elektra)
25	21	41	**AS FALLS WICHITA SO FALLS WICHITA FALLS** Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)
26	25	25	**SOLID GROUND** Ronnie Laws, Liberty LO 51087
27	24	30	**FREE TIME** Spyro Gyra, MCA MCA 5238
28	26	7	**FULL MOON FEATURING NEIL LARSEN AND BUZZ FEITEN** Neil Larsen & Buzz Feiten, Warner Bros. BSK 3585
29	28	16	**BELO HORIZONTE** John McLaughlin, Warner Bros. BSK 3619
30	31	5	**THE GREAT PRETENDER** Lester Bowie, ECM ECM-1-1209 (Warner Bros.)
★ 31	35	3	**ONE NIGHT IN WASHINGTON** Charlie Parker With The Orchestra, Musician E1-60019 (Elektra)
32	32	6	**AMACORD NINA ROTA** Various Artists, Hannibal HNBL 9301
★ 33	36	2	**MEMORY SERVES** Material, Musician EI-60042 (Elektra)
34	33	19	**FREE LANCING** James Blood Ulmer, ARC/Columbia 37493
35	37	3	**THE GRIFFITH PARK COLLECTION** Various Artists, Musician E1-60025 (Elektra)
★ 36	40	2	**MY GOALS BEYOND** John McLaughlin, Musician EI-60031 (Elektra)
37	38	71	**WINELIGHT ▲** Grover Washington Jr., Elektra 6E-305
★ 38	NEW ENTRY		**THE GLORY OF ALBERTA HUNTER** Alberta Hunter, Columbia, FC 3765
39	39	7	**DR. JOHN PLAYS MAC REBENWACK** Dr. John, Clean Cuts CC 705
★ 40	NEW ENTRY		**13TH HOUSE** McCoy Tyner, Milestone M-9102 (Fantasy)
41	42	4	**MOMENTS LIKE THIS** Bobby Short, Elektra E1-60002
42	45	19	**EVERY HOME SHOULD HAVE ONE** Patti Austin, QWest QWS 3591 (Warner Bros.)
43	NEW ENTRY		**THE MUSICIAN'S GUIDE/ VOLUME I** Various Artists, Musician E1-6004 (Elektra)
44	43	29	**SIGN OF THE TIMES ●** Bob James, Columbia FC 37495
45	34	9	**SHARKY'S MACHINE** Soundtrack, Warner Bros. BSK-3653
46	46	5	**FIVE YEARS LATER** Ralph Towner/John Abercrombie, ECM ECM-1-1207 (Warner Bros.)
47	44	50	**VOYEUR** David Sanborn, Warner Bros. BSK 3546
48	48	36	**THE MAN WITH THE HORN** Miles Davis, Columbia FC 36790
49	29	14	**THE BEST OF MANHATTAN TRANSFER** Manhattan Transfer, Atlantic SD 19319
50	41	20	**PIECES OF A DREAM** Pieces Of A Dream, Elektra 6E-350

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Survey For Week Ending 3/27/82

Billboard® Special Survey Hot Latin LPs™

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LOS ANGELES (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	**AMANDA MIGUEL** El sonido Volumen I, Profono 3049
2	**NAPOLEON** 15 grandes exitos, Telediscos Profono 1503
3	**EMMANUEL** Tu y yo, RCA 0400
4	**VICENTE FERNANDEZ** Valses del recuerdo, CBS 20556
5	**LUPITA D'ALESSIO** Orfeon 5298
6	**YURI** Llena de dulzura, Profono 3052
7	**MIGUEL BOSE** Mas alla, CBS 60322
8	**VARIOS TRIOS** Los grandes exitos de trios, Caytronics 1501
9	**ROCIO DURCAL** Confidencias, Pronto 1099
10	**LOS FREDDYS** El primer tonto, Peerless 10059
11	**LOS BABY'S** Peerless 2253
12	**CAMILO SESTO** Mas y mas, Pronto 0700
13	**JOSE JOSE** Gracias, Pronto 0701
14	**ROBERTO CARLOS** CBS 12315
15	**VICKY CARR** El retrato del amor, CBS 20560
16	**RIGO TOVAR** Teldiscos Profono 1504
17	**JOSE LUIS PERALES** CBS 0340
18	**MANUEL OTERO** CBS 10322
19	**LOS SAGITARIOS** Olimpico 5019
20	**LOLA BELTRAN** 15 Inolvidables exitos, Telediscos Gas 1020
21	**ARCO IRIS MUSICAL** 15 rancheras y nortenas, Musart 101
22	**PLACIDO DOMINGO** Deutch 2536
23	**JULIO IGLESIAS** De nina a mujer, CBS 50317
24	**LOS BUKYS** Profono 3050
25	**RAY CONNIFF** Siempre latino, CBS 10323

MIAMI (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	**NAPOLEON** 15 grandes exitos, Telediscos Profono 1503
2	**ROBERTO CARLOS** CBS 12315
3	**ROCIO JURADO** RCA 0401
4	**LUPITA D'ALESSIO** Sentimiento ranchero, Orfeon 5295
5	**AMANDA MIGUEL** El sonido Volumen I, Profono 3049
6	**OSCAR DE FONTANA** Ayer y hoy, Salsa Records 10282
7	**VERONICA CASTRO** Peerless 2235
8	**EMMANUEL** Tu y yo, RCA 0400
9	**CAMILO SESTO** Mas y mas, Pronto 0700
10	**JOSE LUIS RODRIGUEZ** Mujer, TH 2151
11	**ARCO IRIS MUSICAL** 15 rancheras y nortenas, Musart 101
12	**SOPHY** Velvet 6011
13	**MERCEDES CASTRO** Pasion y sentimiento, Musart 10857
14	**LOS FREDDYS** El primer tonto, Peerless 10059
15	**NILENA** CBS 15005
16	**ANIBAL PASTOR** Yo quiero a Texas, Peerless 2240
17	**CHELO** El adios ranchero, Musart 1819
18	**DANNY DANIEL** CBS 10325
19	**DANNY RIVERA** Gitano, TH2163
20	**JUAN GABRIEL** Con tu amor, Pronto 1096
21	**OLGA GUILLOT** AF 8001
22	**JEANETTE** RCA 6004
23	**LOLA BELTRAN** 15 Inolvidables exitos, Telediscos Gas 1020
24	**BEATRIZ ADRINA** La reina y el rey, Peerless 2251
25	**YOLANDITA MONGE** Historia de amor, CBS 10321

Counter-point

Franklin Help Behind PUSH April Benefit

By JEAN WILLIAMS

LOS ANGELES—**Aretha Franklin** is vice chairperson for the "Grande Reception – 100-Plus Stars" benefit for Operation PUSH at Chicago's Ambassador West Hotel April 1.

The event also will honor the **Rev. Jesse Jackson,** head of PUSH, and the organization for their 10-year effort in fighting for human rights and social justice.

The affair is sponsored by the PUSH Foundation with a fund-raising goal of $250,000.

Franklin, who is not merely lending her name to the event, is at present contacting various performers for commitments to donate or raise $5,000 each for PUSH.

Bill Cosby, general chairperson, helms a committee of political, sports and entertainment personalities, including **Sammy Davis Jr., Harry Belafonte, Gladys Knight, Andrae Crouch, Marilyn McCoo & Billy Davis Jr.,** Atlanta Mayor **Andrew Young,** Gary Mayor **Richard Hatcher,** actor **Leon Kennedy, Hank Aaron** and others.

Cosby will MC the reception, with **Ramsey Lewis** confirmed to perform. Other performers will be announced shortly.

Admission to the event is $500 per person, with checks payable to the PUSH Foundation. Admission is tax deductible.

★ ★ ★

As a result of her performance in the L.A. production of "Sophisticated Ladies," it appears labels are again wooing **Dee Dee Bridgewater.**

The singer has not recorded in more than two years, since her last LP for Elektra/Asylum Records. However, she is looking to go into the studio shortly, with this project dedicated to the women singers who most influenced her—**Carmen McRae, Sarah Vaughan** and **Della Reese.**

According to Bridgewater, the LP also will include a special tribute to **Dinah Washington,** "because when I was a baby, I am told that she held me in her hands and predicted that 'when you grow up you will be a singer.' "

About her role in "Sophisticated Ladies," she says, "It's been two years since I've been in the public eye and it's wonderful to be able to come back in such a high class way. 'Sophisticated Ladies' is a good showcase for me and the perfect reintroduction to the business."

★ ★ ★

Is it true that **Earth, Wind & Fire** is considering returning to Warner Bros.?

★ ★ ★

Marla Giggs, the maid on CBS-TV's "The Jeffersons," has purchased one of L.A.'s landmark jazz clubs, Memory Lane. The club, formerly owned by **Larry Hearn,** is now called Marla's Memory Lane/Supper Club. Gibbs has also stepped up the jazz offerings at the spot.

★ ★ ★

Remember. . . . we're in communications, so let's communicate.

Survey For Week Ending 3/27/82

Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★ 1	1	10	**THAT GIRL—Stevie Wonder** (S. Wonder), Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
☆ 2	4	10	**GENIUS OF LOVE—Tom Tom Club** (Tom Tom Club), Sire 49882 (Warner Bros.) (Metered/Ackee, ASCAP)
★ 3	3	10	**TELL ME TOMORROW—Smokey Robinson** (G. Goetzman, M. Piccirillo), Tamla 1601 (Motown) (Chardax, BMI)
☆ 4	5	12	**MAMA USED TO SAY—Junior** (J. Gisombe, B. Carter), Mercury 76132 (PolyGram) (Pressure/Aves/EMI, PRS)
☆ 5	7	12	**I WANT TO HOLD YOUR HAND—Lakeside** (J. Lennon, P. McCartney) Solar 47954 (Elektra) (Duchess, BMI)
6	2	12	**MIRROR MIRROR—Diana Ross** (M. Sembello, D. Notkosky), RCA 13021 (Songs Of Bandier/Koppelman/Jay Landers/Gravity Raincoat/Rosstown, ASCAP)
☆ 7	9	9	**WORK THAT SUCKER TO DEATH—Xavier** (T. Phillips, R. Harris, R. Hunt Jr., J. Mitchell), Liberty 1445 (Terry Phillips, ASCAP)
☆ 8	11	10	**IN THE RAW—The Whispers** (G. Barbee, C. Sylvers, D. Meyers), Solar 47961 (Elektra) (Spectrum VII/Silver Sounds/Satellite, ASCAP)
★ 9	10	10	**LET'S WORK—Prince** (Prince), Warner Bros. 50002 (Controversy, ASCAP)
10	8	21	**CALL ME—Skyy** (R. Muller), Salsoul 2152 (RCA) (One To One, ASCAP)
☆ 11	22	6	**IF IT AIN'T ONE THING IT'S ANOTHER—Richard "Dimples" Fields** (R. Fields, B. Wilson), Boardwalk 7ℹ139 (On The Boardwalk/Dat Richfield Kat, BMI/Song Can Sing, ASCAP)
☆ 12	14	14	**ONE HUNDRED WAYS—Quincy Jones Featuring James Ingram** (K. Wakefield, B. Wright, T. Coleman), A&M 2387 (State Of The Arts/Eliza M/Ritesonian, ASCAP/Kiada/Mr. Melody, BMI)
☆ 13	20	5	**CIRCLES—Atlantic Starr** (D. Lewis, W. Lewis), A&M Z39Z (Almo/Jodaway, ASCAP)
☆ 14	18	9	**THE GIGOLO—O'Bryan** (D. Burnette II, D. Cornelius), Capitol 5067 (Cortez, ASCAP)
★ 15	16	10	**MY GUY—Sister Sledge** (W. Robinson), Cotillion 47000 (Atlantic) (Jobete, ASCAP)
★ 16	17	8	**SHINE ON—George Duke** (G. Duke), Epic 14-02701 (Mycenae, ASCAP)
★ 17	19	5	**NEVER GIVE UP ON A GOOD THING—George Benson** (T. Shapiro, M. Garvin), Warner Bros. 50005 (O'Lyric/Blackwood, BMI)
18	6	17	**MAKE UP YOUR MIND—Aurra** (S. Washington, C. Jones, S. Young), Salsoul 7017 (RCA) (Lucky Three/Red Aurra, BMI)
☆ 19	37	3	**GET DOWN ON IT—Kool & The Gang** (R. Bell, J. Taylor, Kool & The Gang), De-Lite 818 (Polygram) (Delightful/Second Decade, BMI)
20	13	15	**YOU'RE THE ONE FOR ME—"D" Train** (H. Eaves III, J. Williams), Prelude 8043 (Trumar/Huemar, BMI)
21	12	9	**STEPPIN' OUT—Kool & The Gang** (R. Bell, J. Taylor, Kool & The Gang), De-Lite 816 (Polygram) (Delightful/Second Decade, BMI)
★ 22	24	8	**IT'S NASTY—Grand Master Flash & Furious Five** (Tom Tom Club), Sugar Hill 775 (Metered, ASCAP)
23	23	7	**NIGHTS OVER EGYPT—The Jones Girls** (D. Wansel, C. Biggs), P.I.R. S-02713 (Epic) (Mighty Three, BMI)
☆ 24	28	10	**HOT ON A THING—The Chi-Lites** (E. Record), Chi-Sound/20th Century 2600 (RCA) (Angelshell/ Six Continents, BMI)
25	25	10	**HONEY, HONEY—Manhattans** (E.K. King Jr.), Columbia 18-02666 (Sherlyn, BMI)
☆ 26	42	3	**I'LL TRY SOMETHING NEW—A Taste Of Honey** (W. Robinson), Capitol 5099 (Jobete, ASCAP)
27	27	12	**WATCH OUT—Brandi Wells** (B. Wells, N. Martinelli), WMOT 9-02654 (WIMOT, BMI)
★ 28	30	7	**APRIL LOVE—LTD** (A. Bennett, H. Davis, M. McLeod), A&M 2395 (Almo/McRovscod/Key Of G, ASCAP/Irving/McDorsvcod, BMI)
☆ 29	40	5	**YOU GOT THE POWER—War** (S. Allen, H. Brown, J. Goldstein, L. Jordan, L. Oskar, L. Robb, H. Scott), RCA 13061 (Far Out, ASCAP/Milwaukee, BMI)
☆ 30	34	6	**HOLDIN' OUT FOR LOVE—Angela Bofill** (C. Weil, T. Snow), Arista 0662 (ATV/Mann And Weil/Braintree/Snow, BMI)
☆ 31	49	2	**JUST BE YOURSELF—Cameo** (C. Singleton, B. Blackmon, T. Jenkins) Chocolate City 3231 (Polygram) (All Seeing Eye, BMI)
32	32	8	**TONIGHT I'M GONNA LOVE YOU ALL OVER—The Four Tops** (M. Williams, R. Ferguson), Casablanca 2345 (Polygram) (Koota, BMI)
☆ 33	59	4	**FLAME THROWER/FREEZE-FRAME—The J. Geils Band** (S. Justman), EMI-America 9743 (Center City, ASCAP)
☆ 34	41	8	**GENIUS RAP—Dr. Jeckyl & Mr. Hyde** (Tom Tom Club), Profile 5004 (Metered, ASCAP)
35	35	9	**RIGHT IN THE MIDDLE—Bettye Lavette** (S. Dees), Motown 1532 (Unichappel, BMI)
36	36	12	**YOU ARE THE ONE—AM-FM** (M. Hughes, G. Butler), Dakar 103 (Lena/Boogie People, BMI)
☆ 37	53	2	**THE OTHER WOMAN—Ray Parker Jr.** (R. Parker Jr., Arista 0669 (Raydiola, ASCAP)
38	38	6	**TAKE ME TO HEAVEN—Ren Woods** (A. Brown, K. Moore), Elektra 47403 (Little Mama/Kevin Moore/Tammi, BMI)
39	39	7	**SAD GIRL—G.Q.** (J. Wiggins, L. Smith), Arista 0659 (Jastone, BMI)
☆ 40	60	3	**A NIGHT TO REMEMBER—Shalamar** (D. Meyers, C. Sylvers, N. Beard), Elektra 48005 (Silver Sounds/Spectrum VII/Satellite III, ASCAP)
★ 41	44	6	**WHO'S FOOLIN WHO—One Way** (A. Hudson, G. Hudson), MCA 52004 (Perk's/Duchess/MCA, BMI)
☆ 42	51	3	**FORGET ME NOTS—Patrice Rushen** (P. Rushen, F. Washington, T. McFadden), Elektra 47427 (Baby Fingers, ASCAP/Freddie Dee, BMI)
43	43	7	**IF I HAD THE CHANCE—Chuck Cissell & Marva King** (D. Lasley, W. Wilcox), Arista 0650 (Almo, ASCAP/Daremoly, BMI)
44	15	10	**WANNA BE WITH YOU—Earth, Wind & Fire** (M. White, W. Vaughn), ARC/Columbia 18-02688 (Saggifire/Yougoulei, ASCAP)
45	46	6	**WELCOME TO MY HEART—The Isley Brothers** (O. Isley, M. Isley, C. Jasper, R. Isley, E. Isley, R. Isley) T-Neck 5-02705 (Epic) (April/Bovina, ASCAP)
46	47	9	**HELP IS ON THE WAY—The Whatnauts** (J. Carter), Harlem International 110 (Song World, ASCAP/James Car, BMI)
★ 47	52	9	**MUST BE THE MUSIC—Secret Weapon** (M. Blackmon, J. Prister), Prelude 8036 (Trumar/Smootee, BMI)
48	48	7	**U TURN ME ON—Tomorrow's Edition** (G. Radford, W. Thomas, Tomorrow's Edition), Atlantic 4010 (Mel-O-Mel, ASCAP)
☆ 49	NEW ENTRY		**IT'S GONNA TAKE A MIRACLE—Deniece Williams** (T. Randazzo, B. Weinstein, L. Stallman), ARC/Columbia 18-02812 (Vogue, BMI)
☆ 50	58	5	**LOVE SEASONS—Zoom** (Robinson, Gadson, Redmon, Hayes), Polydor 2197 (Polygram) (Dextet/Doom Eight, BMI)
☆ 51	NEW ENTRY		**I JUST WANT TO SATISFY—The O'Jays** (K. Gamble, C. Womack, L. Womack), P.I.R. 02834 (Epic) (Mighty Three, BMI)
★ 52	56	5	**ROLL WITH THE PUNCHES—ADC Band** (J.M. Matthews, A. Matthews Jr.), Cotillion 47001 (Atlantic) (Bus, BMI)
53	54	6	**A FRIEND OF MINE—Gladys Knight & The Pips** (N. Ashford, V. Simpson, J. Armstead), Columbia 18-02706 (Warner-Tamerlane/Renleigh, BMI)
☆ 54	61	2	**LET'S CELEBRATE—Skyy** (T. McConnell), Salsoul 7020 (Elektra) (Alligator, ASCAP)
55	55	8	**TIME—Stone** (A. Gilchrist, D. Terry), West End 22135 (Finway, ASCAP)
☆ 56	77	3	**MURPHY'S LAW—Cheri** (G. Hunt, D. Joseph), Venture 149 (Hygroton/Lopressor/ PRO/Paddle, BMI)
★ 57	62	4	**MAKING LOVE—Roberta Flack** (C.B. Sager, B. Bachrach, B. Roberts), Atlantic 4005 (20th Century-Fox/New Hidden Valley, ASCAP, Begonia Melodies/ Fedora, BMI)
★ 58	67	5	**GLAD TO KNOW YOU—Chas Jankel** (C. Jankel, Dury), A&M 2396 (Avir, BMI/Warner, ASCAP)
☆ 59	74	3	**CAN YOU SEE THE LIGHT—Brass Construction** (R. Muller), Liberty 1453 (One To One, ASCAP)
☆ 60	NEW ENTRY		**FREAKY BEHAVIOR—Bar-Kays** (A.A. Jones, H. Redmond Jr.), Mercury 76134 (Polygram) (Cessess/Electric Apple, BMI)
★ 61	65	5	**THIS FEELING MUST BE REAL—Skool Boyz** (C. Matthews S. Sheppard), Destiny 2006 (De Note/Skool Boyz/Easley, BMI)
☆ 62	72	2	**TRY JAH LOVE—Third World** (S. Wonder, M.A. McCully), Columbia 18-02744 (Jobette/Black Bull, ASCAP)
☆ 63	76	3	**LET IT WHIP—Dazz Band** (R. Andrews, N. Chancler), Motown 1609 (Ujima/Macvacalac, ASCAP)
★ 64	69	4	**YOU NEVER KNOW—Ramsey Lewis** (R. Irving III, L. Bates), Columbia 18-02704 (Paper Boy/Vitasia/Lewis & Sons, BMI)
☆ 65	NEW ENTRY		**AT THE CONCERT—Bill Summers & Summers Heat** (B. Summers, K. Toney, W. Kennedy), MCA 52027 (Bilsum, BMI)
☆ 66	80	3	**LET YOUR MIND BE FREE—Ferrari** (J. Robinson, Jr., B. Jones), Sugar Hill 573 (Gambi, BMI)
☆ 67	NEW ENTRY		**I KNOW YOU GOT ANOTHER—The Reddings** (D. Redding, M. Lockett, O. Redding III), Believe In A Dream 5-02767 (Epic) (Dexotis/Band Of Angels, BMI)
68	71	5	**THE ONLY ONE—Charles Earland** (L. Blackmon), Columbia 18-02710 (Better Nights, ASCAP)
★ 69	75	4	**YOU BRING OUT THE FREAK IN ME—Waldo** (W. Lester, R. Brown), Columbia 18-02745 (Diamond In The Rough, BMI)
70	45	9	**IF YOU COME WITH ME—Dunn & Bruce Street** (D. Pearson Jr., B. Gray), Davaki 4005 (Mirus) (Dunn Pearson/Moving World/Davahkee/Murious, ASCAP)
☆ 71	84	2	**TEACH ME TONIGHT—Al Jarreau** (G. DePaul, S. Cahn), Warner Bros. 50032 (MCA/Vahn/Hub, ASCAP)
★ 72	82	2	**TASTE THE MUSIC—Kleeer** (N. Durham, W. Cunningham), Atlantic 40947 (Alex/Soufus, ASCAP)
73	73	4	**STILL GOT THE MAGIC—Michael Wycoff** (M.F. Page, D.A. Miller Jr., A. Ramsey), RCA 13055 (Bearbutt, BMI/Pure Love/Rom-A-Lamb, ASCAP)
★ 74	81	3	**SENDING MY LOVE—Pleasure** (D. Hepburn, R. Wright), RCA 13067 (360/IPM, ASCAP)
★ 75	83	3	**WHY DON'T YOU THINK ABOUT ME—Instant Funk** (K. Miller, D.J. Lyles), Salsoul 7-7021 (RCA) (Lucky Three/Warp Factory One, BMI)
★ 76	85	2	**JAMMING—Grover Washington Jr.** (B. Marley), Elektra 47425 (Bob Marley/Almo, ASCAP)
★ 77	86	2	**TELL ME THAT I'M DREAMING—Was (Not Was)** (D. Was, D. Was), ZE 1000 (Island) (Los Was Cosmipolitanos/Ackee, ASCAP)
78	78	5	**TREAT YOURSELF TO MY LOVE—Terri Gonzalez** (R. Reid, W. Anderson, A. Wilson), Becket 507 (Fools Prayer/Crown Heights Affair, BMI)
79	21	19	**IF YOU THINK YOU'RE LONELY—Bobby Womack** (B. Womack, P. Moten), Beverly Glen 2000 (Ashtray, BMI)
★ 80	90	2	**MORE TO LOVE—T.S. Monk** (B. Monk, S. Linzer), Mirage 4014 (Atlantic) (Linzer), BMI)
★ 81	NEW ENTRY		**BABY COME TO ME—Patti Austin** (R. Temperton), Qwest 50036 (Warner Bros.) (Rodsongs, ASCAP)
★ 82	89	2	**SLAMM DUNK THE FFUNK—Sun** (B. Byrd), Capitol 5092 (not listed)
★ 83	NEW ENTRY		**TAKE IT TO THE TOP—Merge** (D.A. Alexander, M. Mathis), RCA 13050 (Famous/Carleen, ASCAP)
★ 84	NEW ENTRY		**WHERE DO WE GO FROM HERE—Bobby Womack** (B. Womack, J. Ford), Beverly Glen 2001 (Ashtray/Mi-Alma, ASCAP)
★ 85	NEW ENTRY		**BYE GONES—Tom Browne** (T. Burrus, C. Branch Jr.), Arista 2519 (Rise And Glowing, BMI)
★ 86	NEW ENTRY		**I WANT TO DO SOMETHING FREAKY TO YOU—St. Tropez** (L. Haywood), Destiny 2007 (Jim-Edd, BMI)
87	26	9	**IMAGINARY PLAYMATES—Rene & Angela** (Moore, Winbush, Chainey), Capitol 5081 (A La Mode/Arista, ASCAP)
88	31	15	**DON'T YOU KNOW THAT?—Luther Vandross** (L. Vandross), Epic 14-02658 (Uncle Ronnie's, ASCAP)
★ 89	NEW ENTRY		**BRING IT ON HOME—Ronnie Dyson** (E. Weathersby, F. Fuchs, G. Spencer), Cotillion 47005 (Atlantic) (Sumac, BMI/Louise-Jack, ASCAP)
★ 90	NEW ENTRY		**BODY MOVES—Rare Essence** (Rare Essence), Fantasy 205 (Funk, BMI)
91	29	18	**COOL PART ONE—The Time** (Not Listed), Warner Bros. 49864 (Tionna)
92	33	17	**APACHE—Sugar Hill Gang** (S. Robinson, J. Chase, C. Cook, M. Wright), Sugar Hill 567 (Sugar Hill, BMI)
93	70	5	**CALL ON ME—Switch** (P. Ingram, G. Williams, A.Z. Giles), Gordy 1603 (Motown) (Jobete, ASCAP)
94	50	7	**ANGEL—Starpoint** (E. Phillips), Chocolate City 3230 (Polygram) (Harrindur/Lycindiana, BMI)
95	57	8	**WHERE DO THE BOP GO—L.A. Boppers** (Mosley, Johnson, Styles), MCA 51232 (L.A. Boppers/What You Need, BMI)
96	64	8	**THE BEAT IS MINE—Vicky D** (A. Booth), Sam 81-5024 (Mideb/Joga, ASCAP)
97	87	9	**LET'S GO ALL THE WAY—Chocolate Milk** (D. Richards, J. Smith III, F. Richard, A. Castanell, R. Dabon, M. Tio), RCA 13026 (Chocolate Milk, BMI)
98	68	6	**BURNIN' UP—Imagination** (S. Jolley, T. Swain, Imagination), MCA 52007 (Red Bus/MCA, ASCAP)
99	79	4	**REALLY WANNA SEE YOU—The Invisible Man's Band** (C. Burke, A. Masucci), Boardwalk 7-11-137 (All In All/Unforeseen, BMI)
100	93	8	**JUST CAN'T WIN 'EM ALL—Stevie Woods** (G. Mathieson, T. Vietch, B. Bowersock, M. Vernon), Cotillion 46030 (Atlantic) (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)

☆ Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

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WBMX-FM Sticks To 'Game Plan'

Black Contemporary Station Recovers Lost Ground

• *Continued from page 51*

sic every hour. They had a $100,000 contest promotion budget, and WBMX was giving away $50 bills."

Continues Michaels, "In my opinion, WBMX had been very successful because they were the only ballgame on FM. It's very easy to be king of the road when you're the only one. WBMX was not necessarily doing everything right, so anybody that came in and did it halfway right would make an impact. That's what WGCI did."

WBMX attempted an urban contemporary format in August 1980 under program director Spanky Lane, incorporating white artists such as Devo and Steely Dan, and including songs like Donna Summer's new-wave-influenced "The Wanderer," which Michaels says most black stations wouldn't touch. The station continued to slide.

"They were not programming to the black community any more," says Michaels, "and people began to turn off. They had whitened the sound up, but not enough white audience had started listening. It was very shallow, and had no overall variety or appeal."

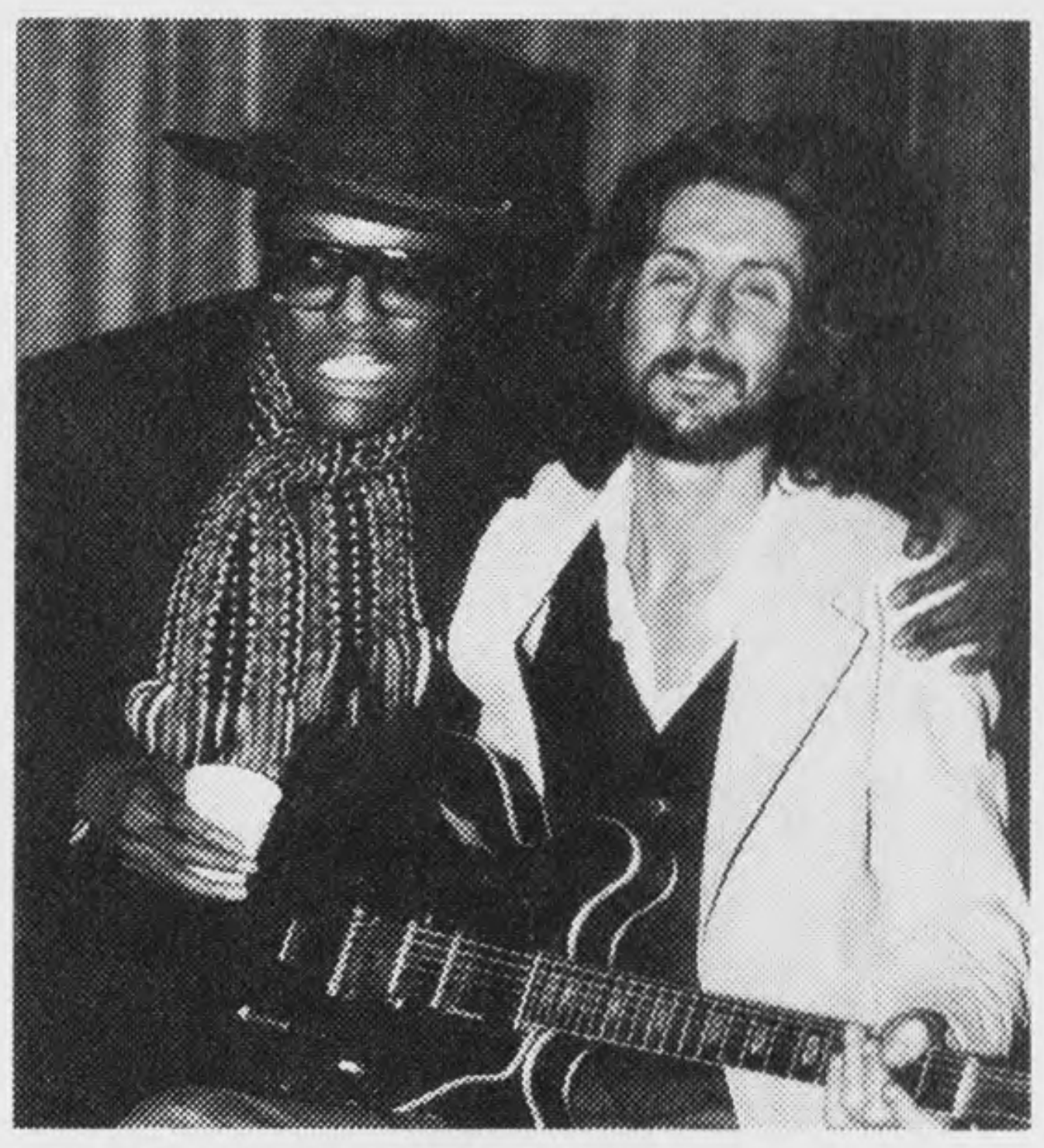
When Michaels came in as program director in September 1981, he was faced with "a very segmented and broken-up station. It took me about five months to get rid of some of the clutter and special programs."

WBMX now programs approximately 85% black contemporary music, with around 15% blues and jazz and a small amount of white crossover. Most-played black artists include Stevie Wonder, Junior, the Whispers, D-Train, Teddy Pendergrass, Smokey Robinson and Rick James, but white artists such as Barbra Streisand, Gino Vannelli, Kraftwerk, and the Rascals have found their way on to WBMX's playlist.

Michaels says that where previously WBMX was programming 30 artists and 250 titles, they now program 50 artists and 80 titles. "You cannot give enough concentration to any one song, when your playlist has too many titles," he says.

WBMX is also trying to reestablish its position, says Michaels, as "a black music radio station that is community-oriented. We are a black station, we do participate in the black community." He notes WBMX's recent food drive in conjunction with Operation PUSH.

"I want 95% of my audience to be black" says Michaels, adding, "I welcome anybody to listen. I don't do anything on the air to offend any listening audience."



TIME OUT—Duke Williams takes a break to chat with Bobby Womack who stopped by Paramount Studios to listen to Williams' tracks for an upcoming LP.

KWAM Boosts Blues In Memphis

• *Continued from page 51*

ferent and people like it. They certainly make a difference here. The biggest impact for us is in the blues area.

"The day they started playing Z.Z. Hill the record started selling. We're certainly selling more records since that station went on the air."

As a result of KWAM's new format, Blackwell claims other stations are now beginning to play some blues records.

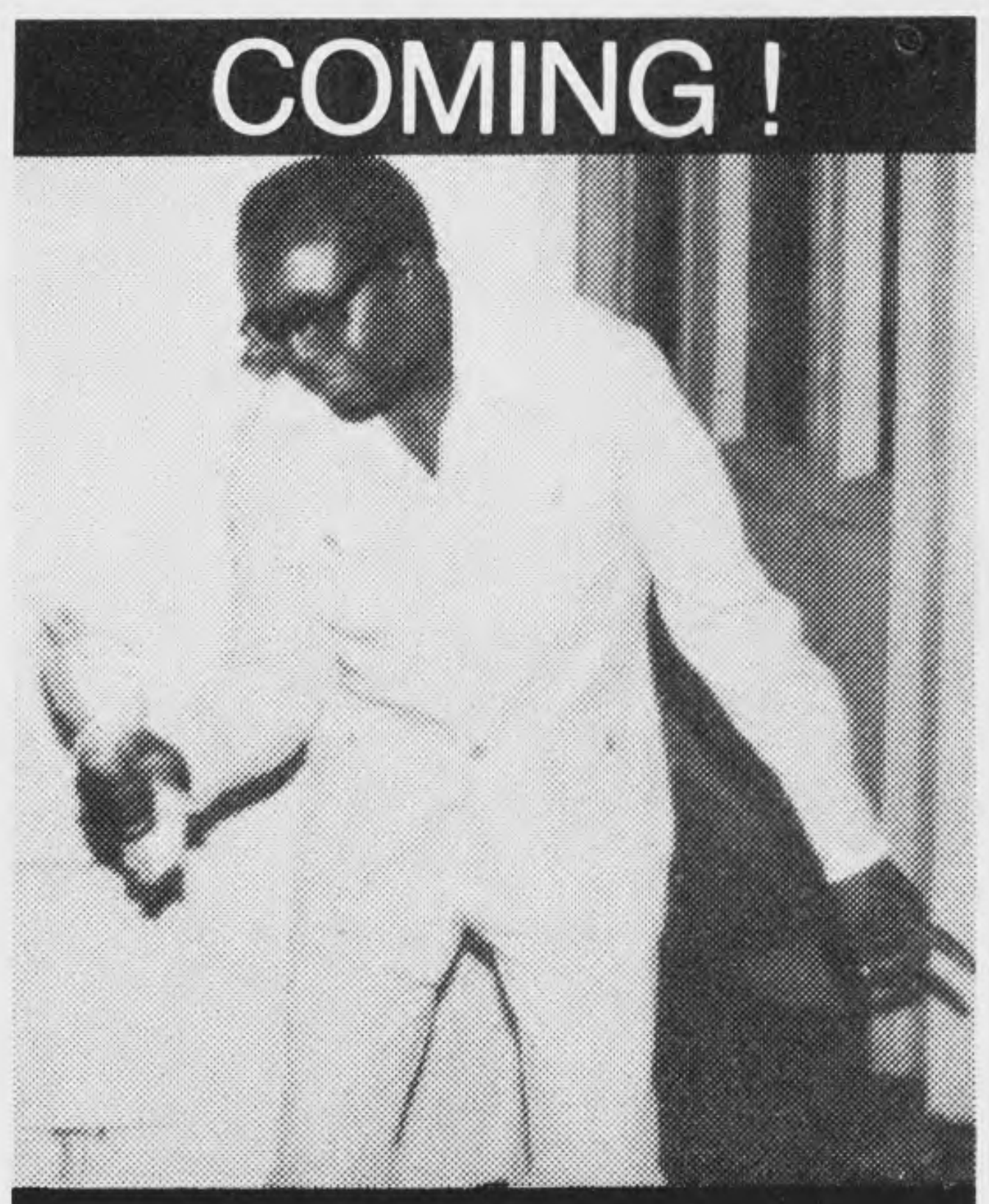
"I have gone back to the old way of programming black radio—'60s style with '80s technology and sophistication. We're heavily personality and community-oriented.

"Also, we don't wait to go on records. Often in this market, promotion people will come with new records and the records may not go on for a few weeks. That doesn't happen here. If we like it and think our listeners will like it, the record will go on right away."

Blackwell, who came to KWAM from Savanah, Ga.'s WEAS-FM (both stations are owned by the Dee Rivers chain), suggests that although he believed there was a void in the market that KWAM could fill, he had some anxious moments at the outset. "This was an all-gospel station (the AM sister station continues with an all-gospel format). Because Memphis is a religious area, we expected to get some opposition. We got a little, but when I played my first blues song, a record by Bobby Blue Bland, the phone started ringing with people asking for more."

As the KWAM's community activity, Blackwell says, "All of our full-time DJs go out to nightclubs and we do remotes for clients, among other things. But, we don't send out one announcer, we all go out together. In that way, the community becomes familiar with all DJs."

Station announcers are: Blackwell, 6-10 a.m.; Betty Taylor, 10 a.m.-3 p.m.; Herb The K, 3-7 p.m.; Ronald Fly, 7 p.m.-midnight; and Ron Erice, midnight-6 a.m.



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New On The Charts

WALDO
"You Bring Out The Freak In Me"—★69

Tyrone Lester, lead vocalist, and Pericles "Perk" Jacobs, drummer and background vocalist, are co-founders of Waldo—a Washington, D.C. based band that took its name from a "Fat Albert" type character that grew up in Lester's neighborhood. "He's down to earth and a little Southern," Lester explains. "Everybody liked him—he's infectious—and that's what we're striving for in our music."

J.T. Brown, bassist, lead and background vocalist, Tony Harrod, guitarist and background vocalist, and Calvin "Koco" Brunson, keyboardist, round out the group whose Columbia Records single is in its fourth week on Billboard's Hot Soul Singles chart.

Waldo was signed to the label through their producers, Willie Lester (Tyrone's older brother) and Rodney Brown of Mainline Productions. The production team's credits include Stephanie Mills, Gayle Adams, Bobby Thurston, Chemistry and Al Johnson. They wrote the current single which is included in Waldo's debut album, "Love Don't Grow On Trees," which also showcases the group's writing abilities.

Waldo is managed by Vern Goff, 1269 Delaware Ave., S.W., Washington, D.C. 20024 (202) 488-1124.

Billboard® Soul LPs™

Survey For Week Ending 3/27/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	2	19	**SKYYLINE ●** Skyy, Salsoul SA-8548 (RCA)
☆2	3	15	**TOM TOM CLUB** Tom Tom Club, Sire SRK 3628 (Warner Bros.)
3	1	20	**THE POET** Bobby Womack, Beverly Glen BG 10000
☆4	4	9	**LOVE IS WHERE YOU FIND IT** The Whispers, Solar S-27 (Elektra)
5	5	23	**SOMETHING SPECIAL ▲** Kool & The Gang, De-Lite DSR 8502 (Polygram)
6	6	17	**I AM LOVE** Peabo Bryson, Capitol ST-12179
★7	7	6	**YES IT'S YOU LADY** Smokey Robinson, Tamla 6001T2 (Motown)
☆8	8	52	**THE DUDE ▲** Quincy Jones, A&M SP 3721
★9	9	14	**YOUR WISH IS MY COMMAND** Lakeside, Solar S-26 (Elektra)
10	10	28	**NEVER TOO MUCH ●** Luther Vandross, Epic FE 37451
11	11	20	**WHY DO FOOLS FALL IN LOVE ▲** Diana Ross, RCA AFL1-4153
★12	12	6	**A LITTLE LOVE** Aurra, Salsoul SA 8551 (RCA)
☆13	16	6	**FRIENDS** Shalamar, Solar S-28 (Elektra)
14	14	16	**COME MORNING** Grover Washington, Jr., Elektra 5E-562
☆15	18	5	**MR. LOOK SO GOOD** Richard Dimples Fields, Boardwalk NB1-33249
16	13	20	**RAISE ▲** Earth, Wind & Fire, ARC/Columbia TC 37548
★17	19	21	**CONTROVERSY ●** Prince, Warner Bros. BSK 3601
18	17	6	**THE SISTERS** Sister Sledge, Cotillion SD 5231 (Atlantic)
☆19	23	4	**DREAM ON** George Duke, Epic FE 37532
20	20	31	**THE TIME ●** The Time, Warner Bros. BSK 3598
21	21	19	**NIGHT CRUISIN'** Bar-Kays, Mercury SRM-1-4028 (Polygram)
22	22	18	**THE GEORGE BENSON COLLECTION ●** George Benson, Warner Bros. 2HW 3577
23	15	11	**8TH WONDER** Sugarhill Gang, Sugar Hill SH 249
☆24	38	3	**LIVE & OUTRAGEOUS** Millie Jackson, Spring SP-1-6735 (Polygram)
25	25	12	**PRIVATE EYES ▲** Daryl Hall & John Oates, RCA AFL1-4028
26	24	26	**IT'S TIME FOR LOVE ●** Teddy Pendergrass, P.I.R. TZ 37491 (Epic)
27	26	18	**LIVE** The Jacksons, Epic KE2-37545
★28	31	32	**BREAKIN' AWAY ●** Al Jarreau, Warner Bros. BSK 3576
29	27	26	**THE MANY FACETS OF ROGER ●** Roger, Warner Bros. BSK 3594
30	32	48	**STREET SONGS ▲** Rick James, Gordy G8-1002M1 (Motown)
★31	35	6	**TASTE THE MUSIC** Kleer, Atlantic SD 19334
32	34	19	**SOMETHING ABOUT YOU** Angela Bofill, Arista AL 9576
★33	36	7	**DOWN HOME** Z.Z. Hill, Malaco MAL 7406
34	28	24	**SHOW TIME** Slave, Cotillion 5224 (Atlantic)
☆35	NEW ENTRY		**BRILLIANCE** Atlantic Starr, A&M SP-4883
36	29	16	**JAM THE BOX** Bill Summers And Summers Heat, MCA MCA-5266
37	33	8	**OBJECTS OF DESIRE** Michael Franks, Warner Bros. BSK 3648
☆38	56	2	**OUTLAW** War, RCA AFL1-4208
★39	44	4	**PURE AND NATURAL** T-Connection, Capitol St-12191
★40	45	5	**ME AND YOU** The Chi-Lites, 20th Century/Chi-Sound T-635 (RCA)
41	41	7	**PHYSICAL ▲** Olivia Newton-John, MCA MCA 5229
42	30	25	**REFLECTIONS** Gil Scott-Heron, Arista AL 9566
43	37	9	**WATCH OUT** Brandi Wells, WMOT FW 37668
☆44	58	2	**YOU'VE GOT THE POWER** Third World, Columbia FC 37744
45	47	18	**LOVE MAGIC** LTD, A&M SP-4881
46	46	5	**CHARIOTS OF FIRE** Ernie Watts, Qwest, QWS 3637 (Warner Bros.)
★47	55	3	**QUESTIONNAIRE** Chas Jankel, A&M SP-6-4885
★48	52	9	**SATURDAY SATURDAY NIGHT** Zoom, Polydor PD-16434 (Polygram)
49	50	4	**BODY TALK** Imagination, MCA MCA 5271
★50	53	3	**LIVE AT THE SAVOY** Ramsey Lewis, Columbia FC 37687
51	48	11	**STAY** Ray, Goodman & Brown, Polydor PD-1-6341 (Polygram)
52	54	21	**CRAZY FOR YOU** Earl Klugh, Liberty LT-51113
★53	60	2	**FEELING GOOD** Roy Ayers, Polydor PD-1-6348 (Polygram)
★54	NEW ENTRY		**WHO'S FOOLIN' WHO** One Way, MCA MCA 5279
★55	59	2	**LOVE FEVER** Gayle Adams, Prelude PRL 14104
★56	NEW ENTRY		**MYSTICAL ADVENTURE** Jean Luc-Ponty, Atlantic SD 19333
57	40	14	**7** Con Funk Shun, Mercury SRM-1-4030 (Polygram)
★58	NEW ENTRY		**LOVE CONQUERS ALL** Michael Wycoff, RCA NFL1-8004
★59	NEW ENTRY		**KEEP IT ALIVE** Dazz Band, Motown 6004ML
★60	NEW ENTRY		**EARLAND'S JAM** Charles Earland, Columbia FC 37573
61	39	16	**GET AS MUCH LOVE AS YOU CAN** The Jones Girls, P.I.R. FZ 37627 (Epic)
62	49	12	**CENTRAL LINE** Central Line, Mercury SRM-1-4033 (Polygram)
63	66	7	**SILK** Fuse One, CTI 9006
64	65	2	**HIGHER PLANE** Al Green, Myrrh MSB 6674 (Word)
65	51	30	**TOUCH** Gladys Knight & The Pips, Columbia FC 37086
66	57	23	**ALL THE GREATEST HITS** Diana Ross, Motown M13-906C2
67	42	8	**ANYONE CAN SEE** Irene Cara, Network E1-60003 (Elektra)
68	43	37	**IN THE POCKET ▲** Commodores, Motown ME-955M1
69	71	5	**NON STOP EROTIC CABARET** Soft Cell, Sire, SRK 3647 (Warner Bros.)
70	61	39	**LIVE IN NEW ORLEANS ●** Maze Featuring Frankie Beverly, Capitol SKBK 12156
71	63	14	**YOURS TRULY** Tom Browne, Arista GRP 5507
72	64	17	**BLUE JEANS** Chocolate Milk, RCA AFL1-3896
73	69	25	**SOLID GROUND** Ronnie Laws, Liberty LO 51087
74	70	22	**INSIDE YOU** The Isley Brothers, TNeck FZ 37533 (Epic)
75	62	8	**ECHOES OF AN ERA** Various Artists, Elektra E1-60021

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales fo 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

spain

EUROPE'S FASTEST GROWING MARKET

By MIKE HENNESSEY

Spain is a late developer among Western European countries as far as prerecorded music sales are concerned, but the indications are that the market is catching up fast.

Despite a certain amount of social and economic turbulence created by the uneasy transition from Franco's dictatorship to the untidy flexibility of democracy, the record industry on the whole takes an optimistic view of its future.

It may well be that unemployment is running above the two million mark (12% of the workforce); that turnover in 1981 was an estimated 10% down on the figure for 1980; that inflation is running at around 14%; that there is a 20% luxury tax on records, and that it takes the average Spaniard a whole day to earn enough money to by a full-price prerecorded cassette or LP record.

It may also be that distribution in Spain leaves much to be desired; that only a few hundred of the country's 10,000 points of sale are fully-fledged, specialist record dealers; and that high fidelity equipment has penetrated only 5% of Spain's nine million homes.

But Spain's 38.5 million people have always been voracious consumers of music and provided that the music industry can contain the late-arriving but fast-developing home taping problem, some modest optimism about the future seems adequately justified. Reinforcing the argument for optimism is the fact that the Spanish music industry has a bountiful supply of creative talent and enjoys one unique advantage over its counterparts in continental Europe—the lucrative export market provided by the other Spanish-speaking countries around the world. More than 300 million of the world's population speak Spanish.

Ariola, which has its Latin American division in Barcelona, derives an estimated $4 million of its turnover from exports to South America. One of the label's major artists, Camilo Sesto, sells more than 1.5 million records in Mexico alone each year; and RCA's Manuel chalked up 1.2 million sales in Mexico last year—just to name two of the many Spanish artists with good export track records.

Hispavox, a particularly active exporter of product, claims to have increased its turnover from Spanish-speaking countries by 130% last year.

Unquestionably the most galvanizing stimulus to international sales of Spanish product in recent years has been provided by the incomparably successful Julio Iglesias who, in two years with CBS, has become the multinational's biggest-selling artist worldwide selling more than 20 million records. Although nobody in the Spanish industry is supposing for a minute that the Iglesias phenomenon is going to set up a worldwide clamor for Spanish music and artists of all kinds, at least some of the attention focused on the superstar has spilled over on to some of his fellow artists.

And this at a time when Spain seems to be particularly strong in local talent and when many companies are placing more emphasis on developing sales of domestic repertoire.

English-speaking repertoire still dominates the Spanish market and the most influential radio stations continue to favor Anglo-American recordings. SER, for example, one of the most important Madrid stations, allocates 60% of its music airtime to international repertoire. But while it is true to say that most of the Spanish industry's turnover comes from international product, in unit terms, Spanish repertoire probably has the ascendancy because a much higher proportion of domestic product finds its way on to low-price albums and cassettes. Naturally the multinationals like Ariola, EMI, RCA, PolyGram and CBS, which account for about two-thirds of the total industry turnover, derive about three-quarters of their sales from international repertoire. Whereas companies like Belter, Hispavox and Zafiro rely principally on domestic product for their income.

Because Spain is a relatively low income country where sophisticated record playing equipment has been slow to penetrate, the advent of the cheap cassette player has meant that sound carrier growth has favored prerecorded cassettes rather than disks. As a result, 60% of industry turnover comes from prerecorded cassettes and 40% from records. In unit terms the cassette is even more predominant, which reflects the fact that rack operations distribute cassettes only, including a large proportion of Spanish budget repertoire. Whereas an international hit will sell equal proportions of cassettes and albums, a Spanish hit will sell three, or even as many as five, cassettes to every one LP.

The slow penetration of sound carrier hardware into Spanish homes has given rise to much industry speculation as to how the home entertainment market will develop now that technology can offer a wide range of alternatives. Jose-Luis Gil, managing director of Hispavox, believes that the record may have passed its peak as a source of home entertainment and that penetration of high fidelity audio equipment may have reached a plateau.

"The development of the Walkman and the growth in color television acquisition—especially with the soccer World Cup due to the held in Spain this year—could mean that many people will bypass hi fi equipment," he says.

But Stig von Bahr, managing director of CBS, reads the signs differently. "I think it will take two years for Spain to get to where, say, the U.K. is today in terms of video and the gap will be filled by a surge in hi fi sales," he says. "I think the video explosion will not come until Spain enters the Common Market in 1984."

Most commentators, however, see the World Cup as providing an immense stimulus to sales of color tv receivers and videocassette recorders and, as in most other countries, opinion in the industry is divided between those who would seek to offset declining record sales by entering the video market and those who believe that if the record industry has a role at all in the video boom, it will be simply that of distribution.

So far no Spanish record company has moved into video software production or distribution. RCA will be starting this year through its joint venture with Columbia Pictures and CBS, too, will be making its first video moves. WEA, when it opens its new Spanish operation later this year under the direction of Ben Bunders, will also be operating in the video field.

But Enrique Garea, head of Discos Columbia, believes that the only role for the record industry in video is that of using its existing distribution set-up to bring existing product to the consumer. And Esteban Morencos, head of Zafiro, sees no connection between the record market and the video market which, he says, will be served by different outlets.

When it comes to determining the penetration degree of video recorders, accurate figures are hard to come by and estimates vary bewilderingly from 60,000 to 250,000, with quali-

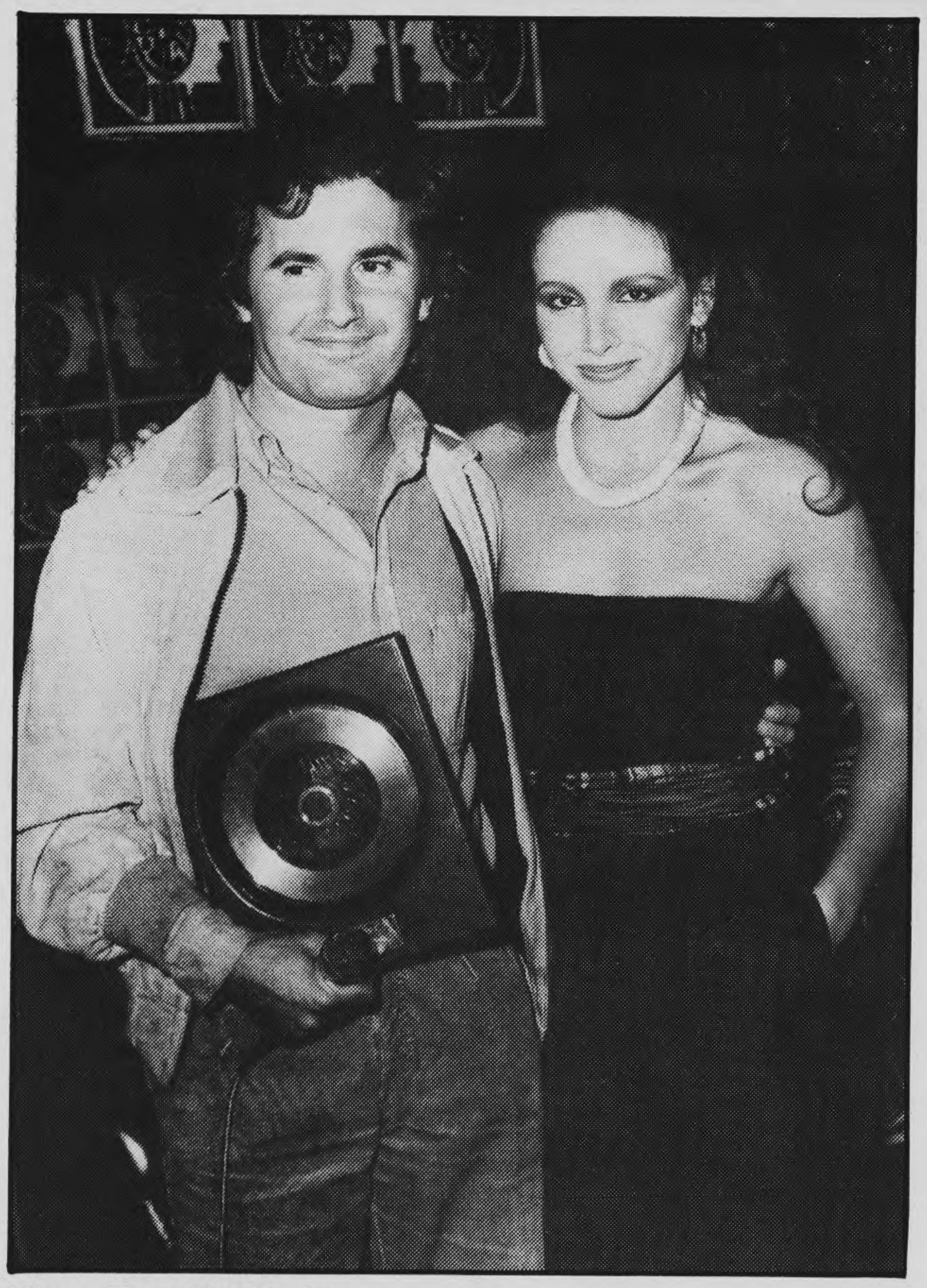
(Continued on page S-12)

Mike Hennessey is Billboard's International Editorial Director in London.

The soccer ball, flamenco guitar and grapevine pictorially evoke the land of sun, sand and sangria. This year, world attention focuses on Spain because of the World Cup soccer competition. The 12th World Cup, expanded from 16 to 24 nations, begins June 14th in Vigo with the finals in Madrid on July 11. Anticipation is already building and tourism is expected to reach an all-time high. Flamenco is a widely recognizable style of instrumental or vocal music originating in southern Spain that is intensely rhythmic and dramatic and usually accompanied by the clapping of hands and stamping of feet. Citrus fruit and grapes are among Spain's chief agricultural products and often wind up together as ingredients in sangria, an iced drink usually of red wine that has been diluted, sweetened and spiced. Such wines as sherry and Malaga are also well known. There will be much hand-clapping, foot-stomping and sangria celebrating Spain's hosting of the World Cup.

Camilo Sesto with Johnny Mathis and Dionne Warwick.

Raphael.


Victor Manuel with Ana

RISE OF ROCK ENERGIZES WIDENING TALENT VISTAS

With an increasing acceptance at international levels, Spanish talent is alive and kicking and producing high levels of adventurous, imaginative and creative entertainment.

And the talent scene is particularly well served by the management companies, often booking agencies as well, which have sprung up over the past 15 years. There are around 10 really big ones, around 50 at medium size level and at least 400 one-man operations of varying peaks of efficiency.

In Spain, artists mainly work in what are termed "galas," stage presentations which run for one, two or three days and take place in night clubs, dance-halls and discotheques. The summer months are busiest, July, August and September, when local government authorities contract acts for summer "fiestas" to help boost the hectic tourist season.

Numerous events are also staged in bull rings, sports halls and football stadiums, the latter now accepted as prime sites for showcasing the Spanish rock boom.

Early on, Spanish musical acts bought their own sound and lighting equipment in order to compete with slick tours coming in with foreign bill-toppers. More recently, rental companies have emerged to provide sound, lights, operators, trucks and anything else needed, so that many Spanish artists have sold off their own costly equipment and now go out on the road with rented equipment only.

Spanish artists most in demand in Spain through 1981 were: Juan Manuel Serrat, Rocio Jurado, Jose Luis Perales, Miguel Rios, Orquesta Mondragon, Juan Pardo, Manolo Escobar, Duo Dinamico, Victor Manuel, Rocio Durcal, Mocedades, Triana, Pecos, Pequena Compania, and Maria Jimenez.

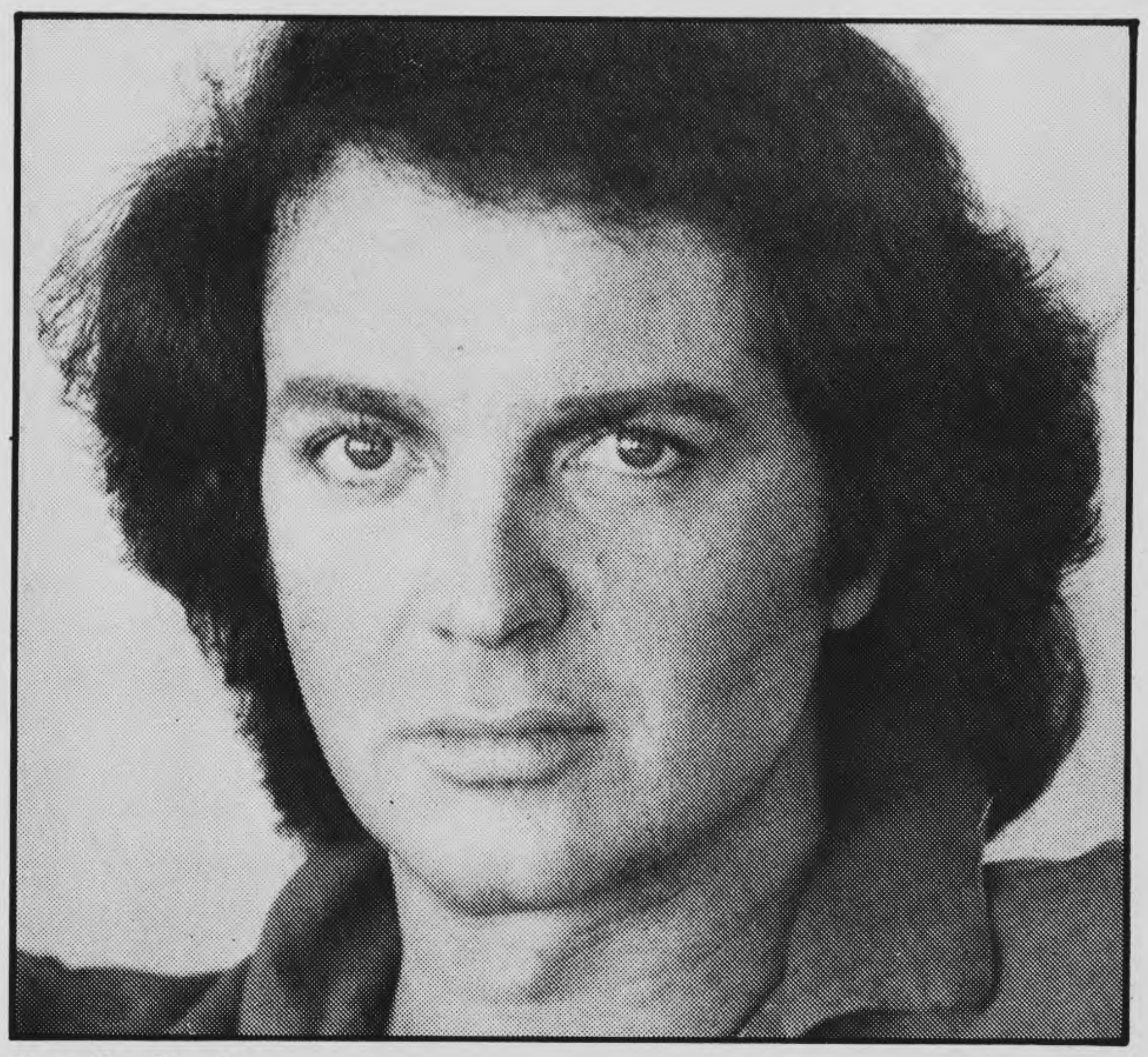
Fees for these biggest of the big local acts range from the peseta equivalent of $6,500 to $8,500 per night.

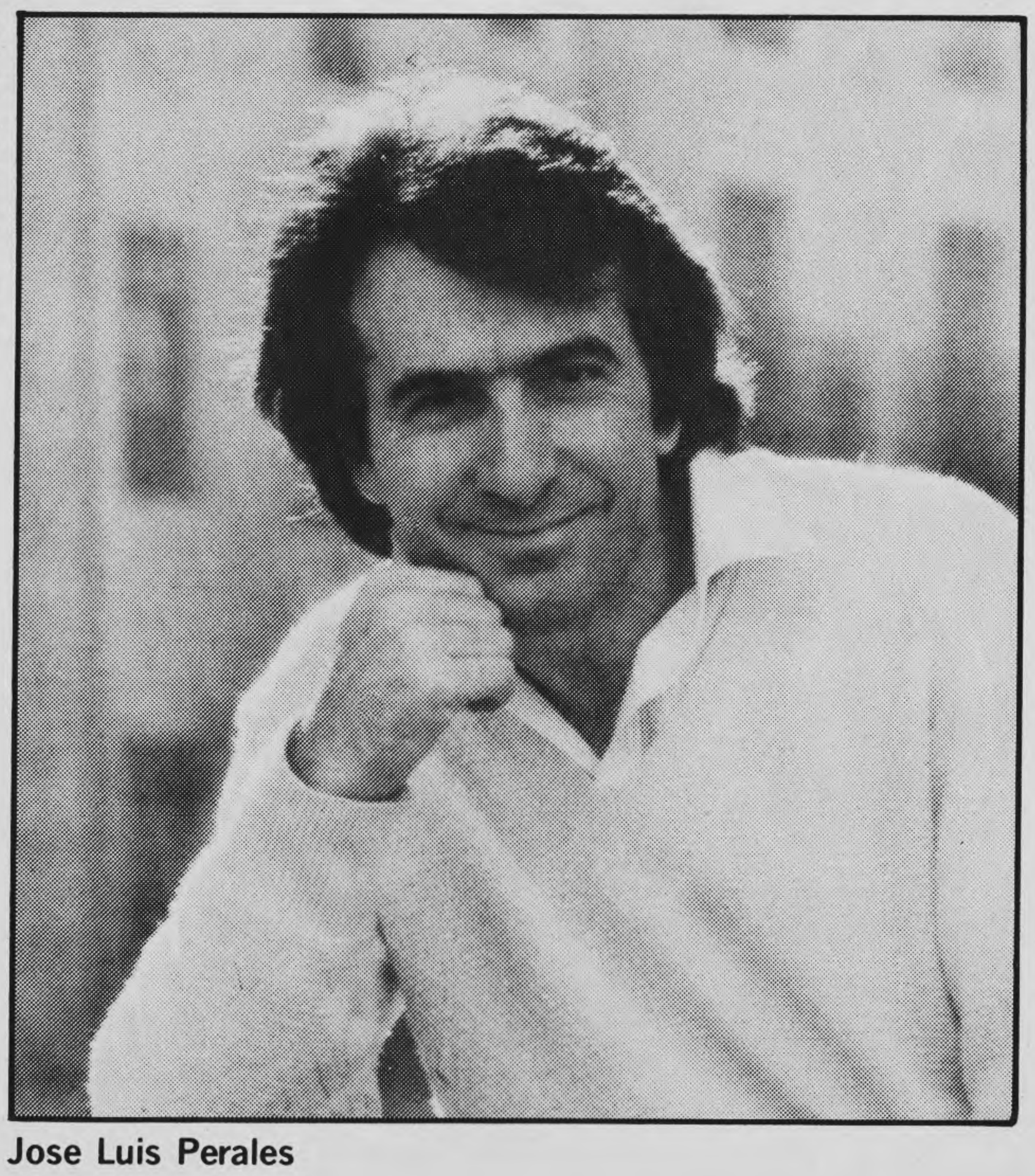
But absent from the Spanish scene in the past year were Julio Iglesias, Camilo Sesto, Miguel Bose and Raphael, though the latter did manage one or two concert appearances. Apart from the fact that these superstars cost a fortune to book, their international contracts and commitments have prevented them from spending too much time in their native land.

In today's music scene in Spain, comedy acts play a major role and among the most successful are: Andres Pajares, Fernando Esteso, Martes y Trece, Maricamen and her puppets, Eugenio, Arevalo, Tip y Coll. Their performances cover the whole of Spain, though some clearly have special regional appeal. Others are particularly adaptable, notably Gila who has scored heavily in Latin American territories.

There's a predictable enthusiasm in Spain for traditional music and for flamenco, and the key artists include Manolo Escobar, Rocio Jurado, Maria Jimenez, Isabel Pantoja, Manazanita, Manolo Sanlucar, Felipe Capuzano, El Fari, Lola Flores, Los Chichos and Paco de Lucia.

(Continued on page S-14)

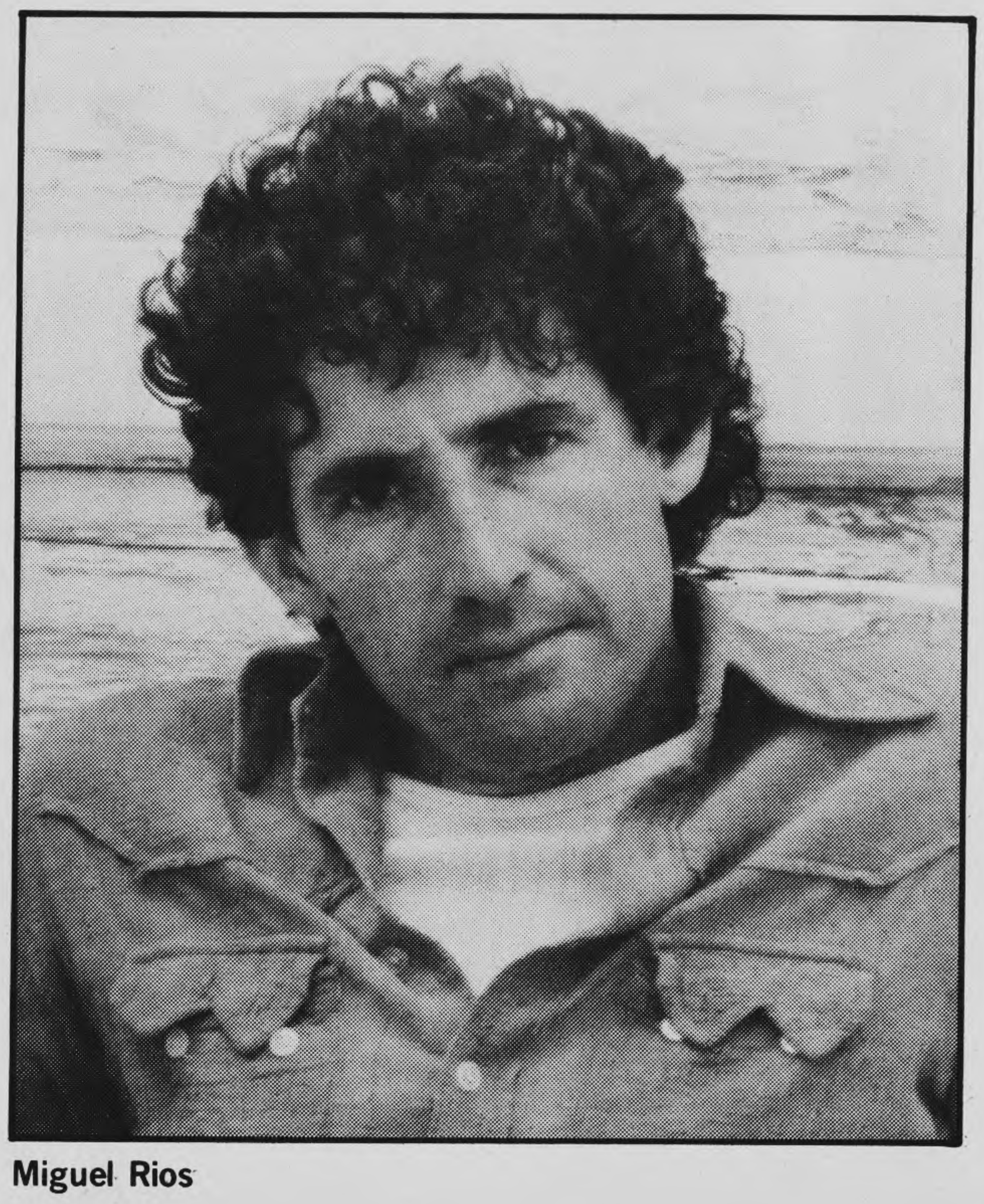

Camilo Sesto


Jose Luis Perales

Rocio Durcal

Juan Manuel Serrat

Rocio Jurado


Miguel Rios

spain

ariola

ARIOLA-EURODISC, S.A. SPAIN
1981

13 GOOD REASONS TO WORK WITH US IN THE FUTURE

LIO-LLUIS LLACH
ORCHESTRAL MANOEUVRES IN THE DARK
CAMILO SESTO - ALAN PARSONS
JOSE L. RODRIGUEZ - ROBERT PALMER
ROCIO DURCAL - TOM TOM CLUB
JOAN M. SERRAT - NIKKA COSTA
LA TRINCA - BONEY M.

ALL Nº 1 IN THE SPANISH CHARTS

Wacth for 1982

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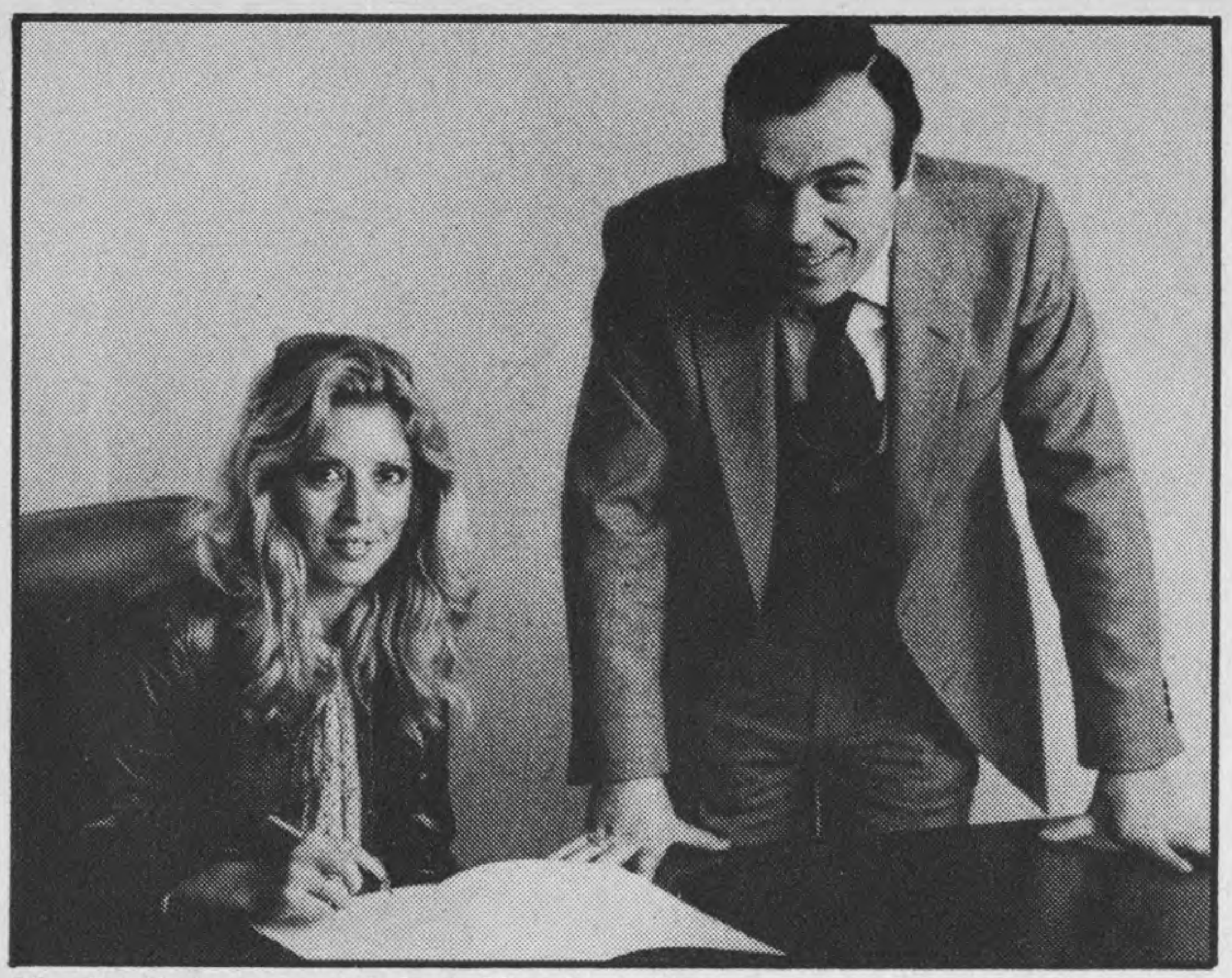


Maria Jimenez with key Movieplay executive Juan Santabaya.

A group of Hispavox artists and executives at a celebratory party.

Queen Sofia of Spain, second from right, with Jose Luis Gil, director-general of Hispavox, left, and the recording duo Enrique y Ana.

MULTINATIONAL LABELS DOMINATE; BUSY INDIES CLAIM CREATIVE SPACE

By FERNANDO SALAVERRI

The record industry in Spain started developing as a profitably organized business some 20 years ago. The major share of the market then went to purely Spanish companies. Most have consolidated their status; most are now veteran outfits with quarter of a century of music-making behind them.

In more recent years, many smaller companies have come and gone. Some have survived, thanks to cost-cutting and tight budgeting. The emergence of the audio cassette configuration, which now accounts for 60% of total sound-carrier sales in Spain, greatly helped the smaller entrepreneurs, an occasional chart hit or regional break-out helping the bottom line.

And on another trading level altogether some companies have gained important market shares through cover versions of the product of top international names.

These "best of" and "big hits of" packages have generally been direct copies of the originals and, in some cases, could legitimately be described as pirate tapes. Certainly there have been prosecutions in Spain for record product bearing unauthorized artist names or photographs.

Many of the smaller record companies belong to APYMEF, an organization which exists solely to help the smaller and mid-sized phonographic companies. But there's no argument but that the Spanish majors have the lion's share of the action.

Hispavox was founded in the mid-1950s by Jose Manuel Vidal Zapater and is rated one of the most aggressive of all Spanish record companies. It's now headed up by Jose Luis Gil, a man of enormous energy and flair who, in just four years, has revamped the image of the whole operation. Saul Tagarro is joint director-general and Luis Calvo has headed up the international product section for more than 20 years.

The Hispavox artist roster over the years has included such names as Raphael, Karina, Pekenikes, Maria Ostiz, Los Payos, Jeanette, Waldo de Los Rios, Miguel Rios, Mari Trini, Alberto Cortez, Sara Montiel and many others. Some remain with the company which launched them and others are regularly added, most recently Enrique and Ana, Pedro Marin, Juan Pardo, Nacha Guevara, Massiel, Raffaella Carra and Bertin Osborne.

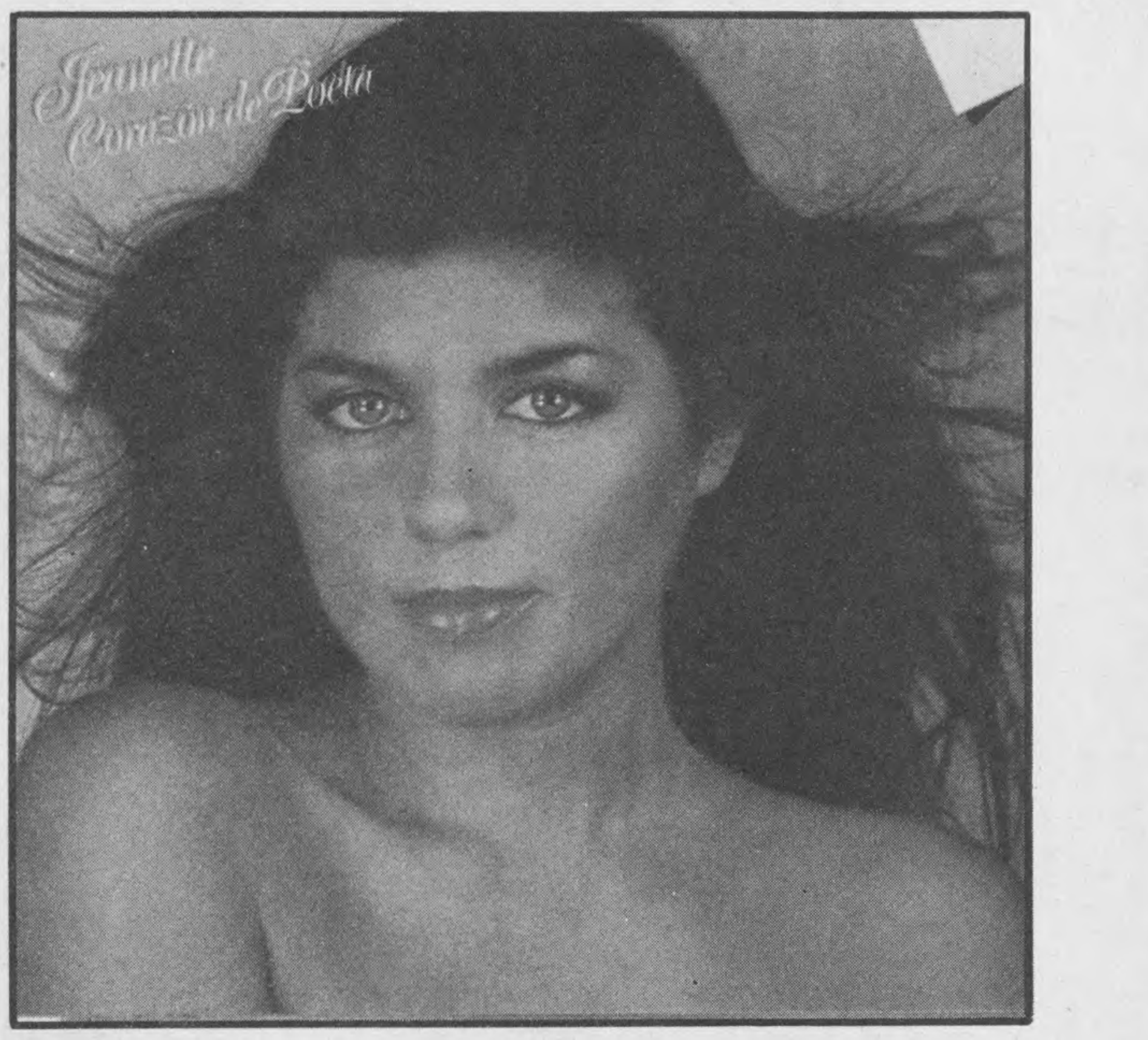
Fernando Salaverri is a freelance writer based in Madrid.

Hispavox built a powerful reputation as a Spanish company that specialized in handling international catalogs and getting positive results. But the arrival of various multinationals in the Spanish marketplace has inevitably led to a loss of business. For example, WEA is setting up its own operation in Spain in

(Continued on page S-14)

BILLBOARD EN ESPAÑOL · PREMIOS 1981

2 TRIUNFADORAS EN ESPAÑA Y EN EL MUNDO



LP "CORAZON DE POETA" Ref.: PL-35348
DOBLE DISCO DE ORO EN ESPAÑA
Nº 1 EN ARGENTINA
Nº 1 EN CHILE
Nº 4 EN MEXICO

LP "COMO UNA OLA" Ref.: PL-35359
DISCO DE ORO A LA
SEMANA DE SU LANZAMIENTO
EN ESPAÑA

RCA Discos y Cintas

the feelings are expressed through a voice

DYANGO

new album "ENTRE UNA ESPADA Y LA PARED"

BILLBOARD EN ESPAÑOL *AWARDS 1981*

best national ballad-singer for '82

EMI — *EGO musical, s.a.*

BON VOYAGE

a trip with more than **250.000 albums sold in Spain**

BILLBOARD EN ESPAÑOL *AWARDS 1981*

best national group

ORQUESTA
MONDRAGON

AGGRESSIVE MARKETING GIVES MAJOR LABELS GLOBAL MUSCLE

By ED OWEN

The five major international record companies in Spain, Ariola-Eurodisc, CBS, EMI-Odeon, Fonogram/Polydor and RCA, account for roughly 50% of all sales in today's expanding marketplace.

Since being set up just 12 years ago in Madrid, CBS has hit top spot in the sales league table, claiming a total 20% of the market. Says Stig von Bahr, managing director: "We're far more aggressive in marketing than other companies. And the strength of the CBS/Epic catalogs is enormous."

In the early years, virtually all the CBS sales came from international product. A build-up of a&r work on local acts really started paying off five years ago, around the same time CBS built its own pressing facility and factory at Alcorconear, a center constantly updated and the most modern in Spain.

There's plenty of local talent available, says von Bahr, and CBS has signed 10 new singers in the past six months or so.

International acts paving the way for the CBS status today include Bob Dylan, Janis Joplin, Simon and Garfunkel, Chicago, Santana, ELO, Barbra Streisand, Neil Diamond, Supertramp and Police. On the local talent front there are acts like Miguel Bose, already building a big international reputation, Pecos, Manzanita, Victor Manuel, Ivan and Mocedades. While Bose builds big sales in Mexico and Italy, the younger Pecos duo are regularly selling 200,000 units of each album.

And the Pecos, real-life brothers, have had additional promotion via a unique half-hour television special, the first ever joint venture by a record company with the state-run RTVE network. It was recorded in Milan, Italy, with CBS money and given to RTVE who ran free spots prior to its screening, and CBS says the trailers alone made the project profitable.

Julio Iglesias, though he's broken Spanish sales records, is actually signed to CBS International in New York. CBS claims he is probably the world's biggest selling artist right now, with 10 million units sold last year, though he's yet to crack the U.S.

Stig von Bahr is insistent that the Spanish market can "go nowhere but up, especially considering the current low per capita consumption of records," and he's looking for an annual growth rate of between 5% and 10%. On the video side, he keenly anticipating the first MGM/CBS ventures.

Ariola-Eurodisc was formed 11 years ago, when the German conglomerate Bertelsmann bought out Vergara in Barcelona. Its first major success was the single "Borri Quito," by Peret, a 1972 million seller.

The company then concentrated on building up a good Spanish-language catalog, aiming for the Spanish market and the huge Latin American territories. International back-up came from representation of A&M, United Artists, Chrysalis, Motown, Virgin and Island.

Artists helping build this company include Boney M., Jose Luis Rodriguez, Mike Oldfield, Alan Parsons, Bob Marley, Adriano Celentano, the Kinks, Barry Manilow, and much of the local sales achievements have come in the Catalan language-dialect, notably from comedy group Trinca and Juan Manuel Serrat, singer-songwriter.

Another leading Ariola singer-songwriter is Camilo Sesto, on the roster for a decade. Other major sellers for the company: Miguel Gallardo, Angela Carrasco and Rocio Durcal. A mix of politics and popular music comes from Lluis Llach, who can fill the 120,000-capacity Nou Camp Stadium in Barcelona on his own.

Ariola marketing director Carlos Sanmartin believes a major development in Spain will be the streamlining of the currently "cumbersome" distribution system at national level.

RCA Spain was founded as Industria Electronica in 1951 and became RCA 18 years later. The catalog and artist roster today is very strong indeed, including Elvis Presley, David Bowie, Lou Reed, John Denver, Bonnie Tyler, Buck's Fizz, as is the classical division, while label deals, notably with Chrysalis, have further built up the repertoire. RCA's Spanish label Rabel has built up a big reputation locally in the folk field.

As a 1982 marketplace emphasis, RCA Spain is starting distribution of video programs, including major movie titles from Columbia Pictures. And the publishing side, Ediciones Musicales has international catalog strength in depth.

Fonogram was started in Spain in 1963, then some years later, Polydor was set up as a separate company but under one general manager. Since then the two outfits have collected gold disk awards for Nino Bravo, Placido Domingo, Francisco, Miguel Rios, the Bee Gees, Jean-Michel Jarre, Paco De Lucia, Formula V, the Platters, Demis Roussos, Dire Straits and Los Chichos.

One of the biggest group hits was "Stars On 45" last year, which sold more than 100,000 cassettes/albums and 115,000 singles. It's also done well with pop nostalgia, including compilations of Platters hits and has made strong efforts to exploit the back catalog of Polydor, Phonogram and Decca with a series called "Pop Giants," which already has more than 50 releases.

EMI's mixed-bag catalog in Spain includes big sales for Los Chungitos, a flamenco rock group and pop-rock outfit the Orchestra Mondragon. A double LP by Belgian singer Adamo, in Spanish, out last fall, topped the 200,000 sales mark, thanks to a tv campaign, and Javier Del Morale, promotion chief, reckons it is hard to achieve high album sales with back-up tv advertising.

In Spain, EMI depends heavily on international artists and has only 10 local acts on the roster. But it is the oldest record company in Spain and gets consistent big sales through low price back catalog sold through rack-jobbing outlets.

Morale sees a trend to flamenco music for working class fans and to romantic music for the middle and upper classes. There are today Spanish versions of most trends, including rockabilly and heavy metal, with an overall much wider range of music coming from the Spanish groups.

And he adds significantly: "In 1977, there'd be only one or two Spanish acts in the charts any one week. Now there are often 10 or 12." Billboard

Ed Owen is Billboard's Spanish correspondent in Madrid.

spain

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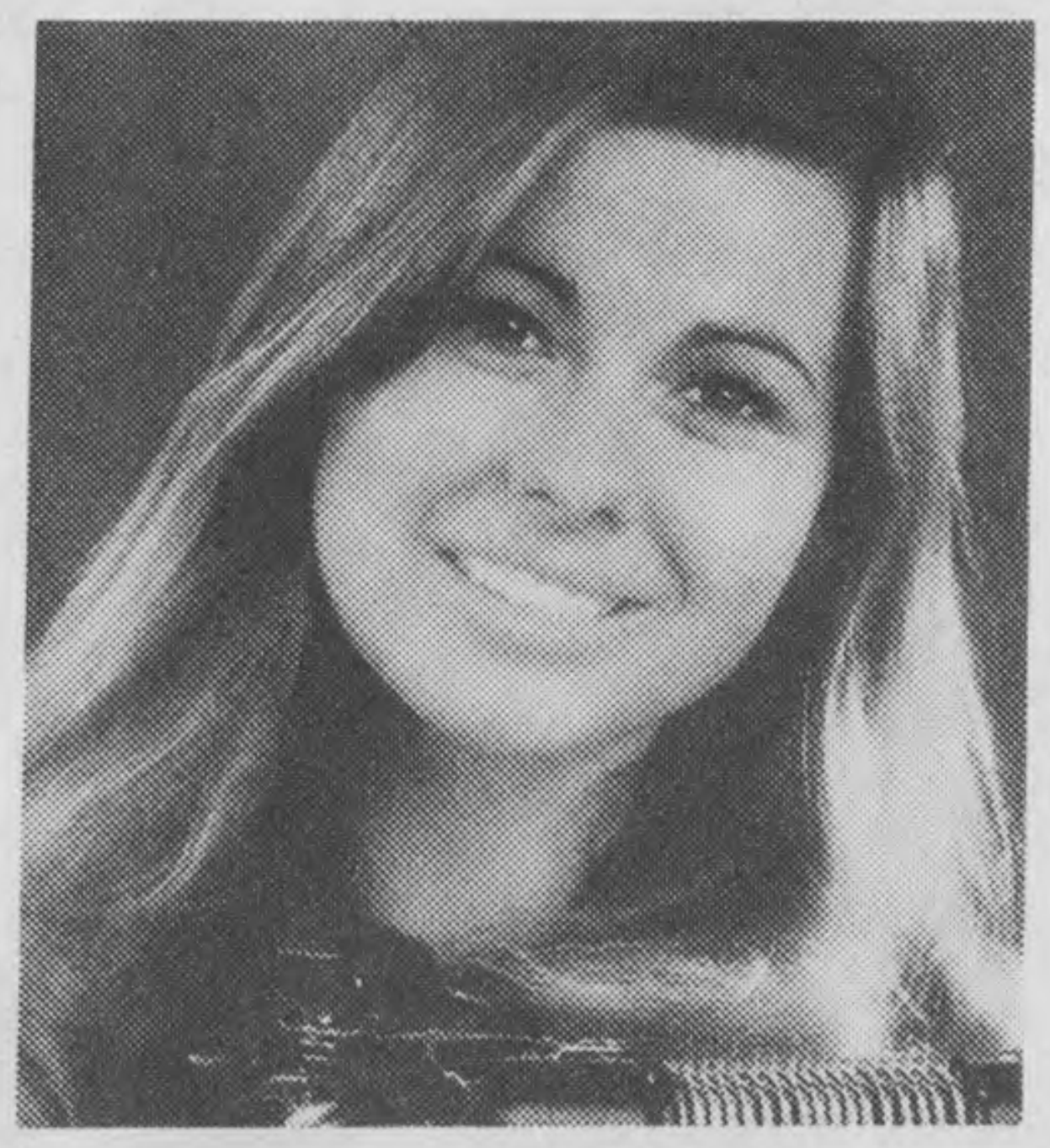

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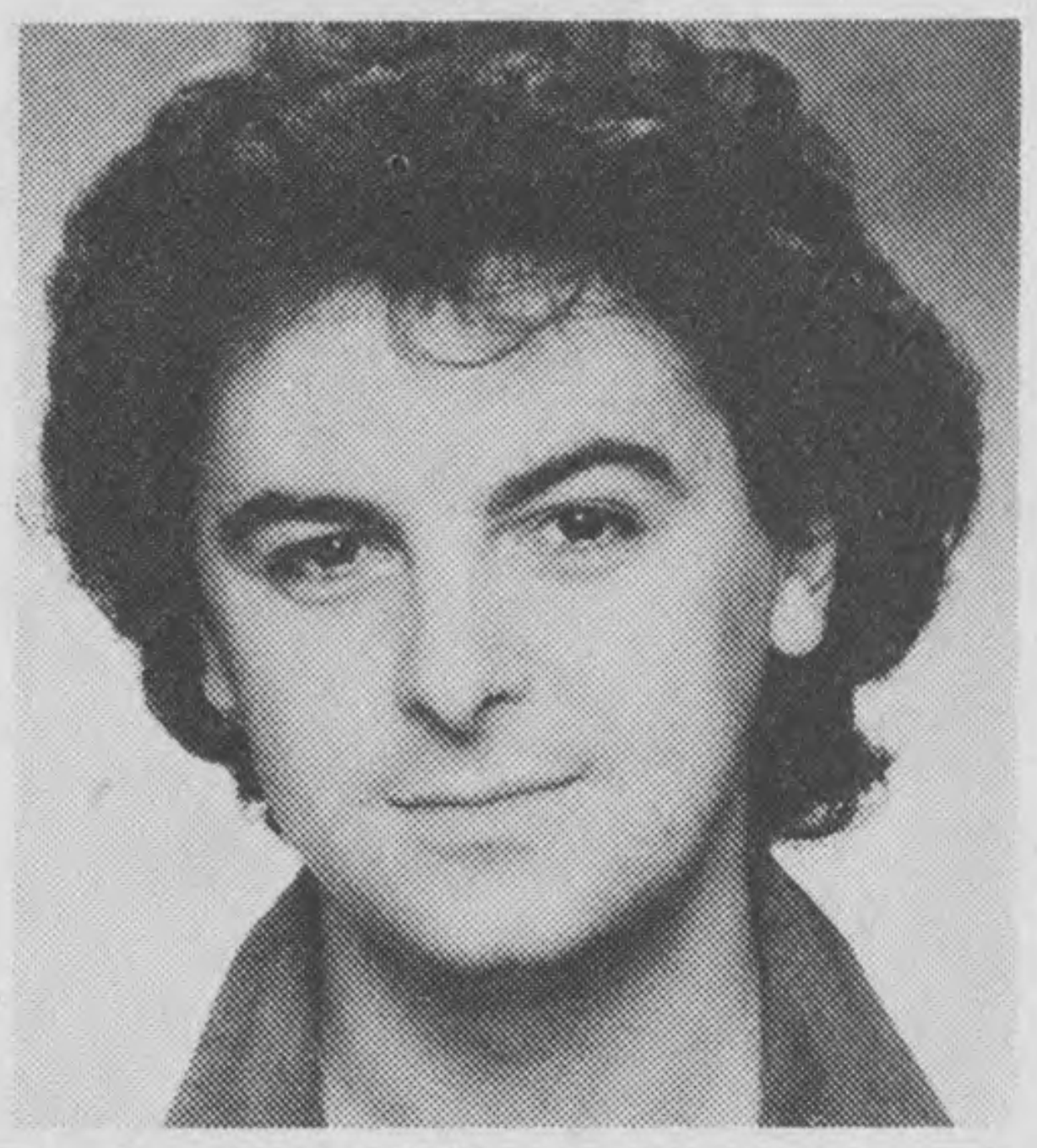
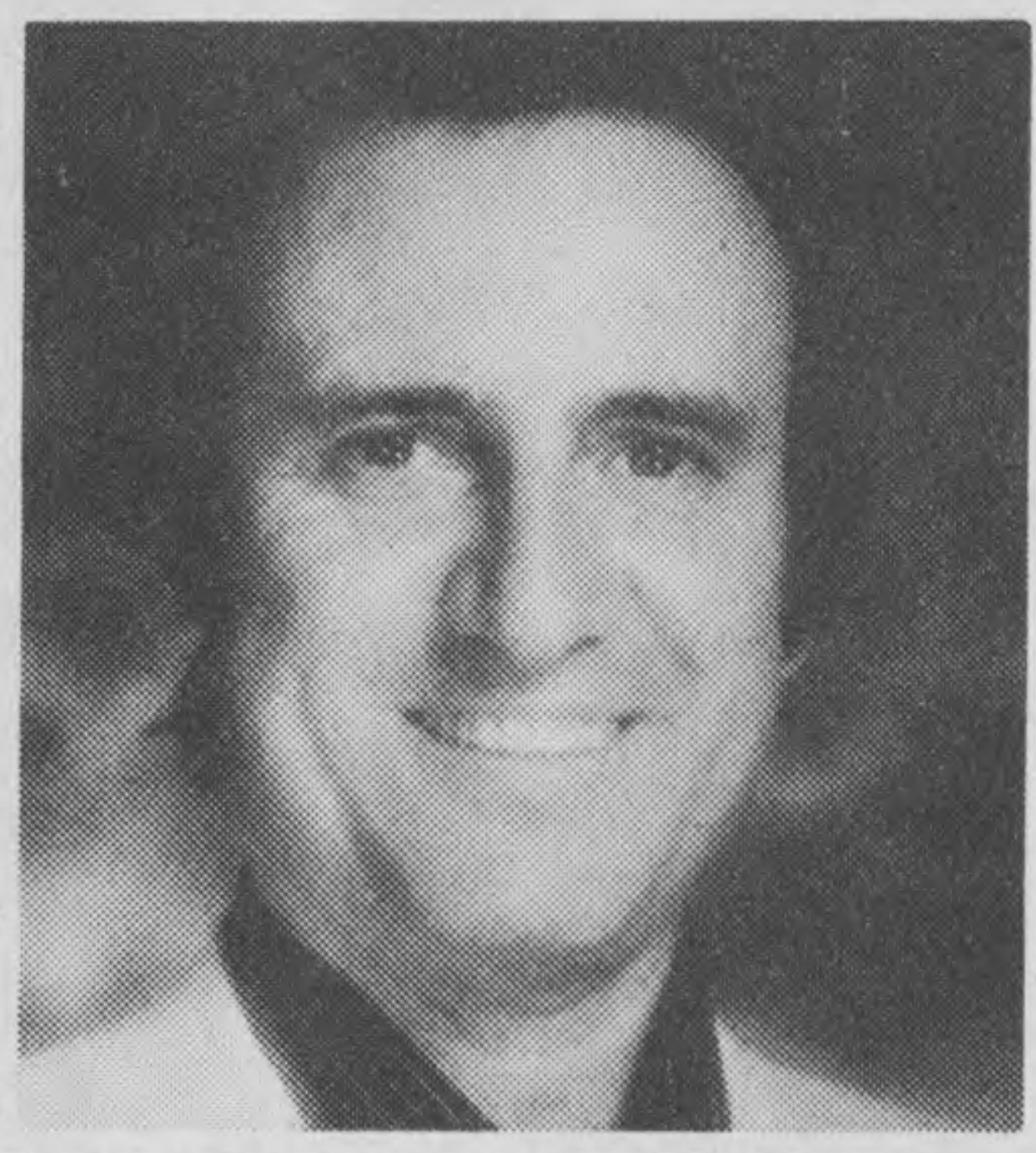


BACCHELLI
«Y solo tú»
GOLD RECORD



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BILLBOARD EN ESPAÑOL AWARDS BEST CHILDREN ACT IN SPAIN, ARGENTINA, CENTRAL AMERICA, ECUADOR, PERU, VENEZUELA.

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MEXICO: 45 PLATINUM.
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RAFFAELLA CARRÁ

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MEXICO: LP GOLD.

JUAN PARDO

SPAIN: LP PLATINUM.
MEXICO: 45 GOLD.
PORTUGAL: 45 GOLD.
TOP 10 IN AUSTRIA, BELGIUM, COLOMBIA, ECUADOR, GERMANY, HOLLAND, SWITZERLAND, USA.
BILLBOARD EN ESPAÑOL AWARD BEST SPANISH LP OF THE YEAR.

RAPHAEL

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WORLD CUP HELPS VIDEO BOOM CLEAN SHELVES

The phenomenal boom in sales of video equipment in Spain has been so great in recent months that the retail trade, caught on the hop, has virtually run out of stock.

And a somber side-effect of this remarkable growth industry is that sales of "ordinary" home movie equipment have slumped disastrously in the past year.

Luis Ignacio Alonso, economic director of El Corte Ingles, a major Spanish department store chain, talks of: "Spectacular sales in video equipment, hardware and software, in 1981. Sales for us have shown a fantastic upturn of 450% compared with the previous year, and it's a fact that we can't get videorecorders fast enough."

He says that Sony Betamax is the biggest seller for his chain, with Thomson VHS a close second. The 2000 system sales are virtually nil in Spain, says Alonso, "because its introduction didn't produce positive results and there were quality problems."

Through its stores, sited in 15 Spanish cities, El Corte Ingles has found the Sony C-7 videocassette recorder, retailing here at the equivalent of $1,450, is the best seller.

However Ramon Berenguer, chief video buyer for the chain, admits: "Maybe 90% of our customers just don't know which system to choose and we ourselves find it hard to separate VHS and Betamax. We're offering virtually all makes, but there's no doubting that Sony publicity is especially strong."

He cites the key reasons for the Sony success as being the "advanced characteristics" of the equipment, incorporation of digital systems and high working standards linked to good price ranges. In Spain, importers have to pay a 20% luxury tax and then another 20% luxury tax is slammed on the retail price.

El Corte Ingles is starting a video club for prerecorded tape rental. Credit card holders can hire one, two or three tapes for 72 hours at $6, $10 and $12 dollars respectively. Other stores are offering rentals, some at cheaper prices.

With 40 million tourists last year in Spain, the potential for foreign language material is clearly enormous, almost unlimited, and hotels, bars and entertainment complexes are now starting to install video equipment to entertain their clients. Sales of color televisions in Spain increased by some 25% in 1981 and that, in the El Corte Ingles view, is very much due to the advent of video.

Luis Diaz, director of Thomson in Spain, proferring Japanese-manufactured product in the VHS system, sees two major reasons for the national video boom. "One, most certainly, is the poor programming on the two state television channels. But another is the fact that the World Cup football finals are to be held in Spain this summer.

"We estimate the market is divided between around 70% table-top videorecorders and 30% portable. Each owner, we believe, buys seven or eight blank cassettes."

Most popular model for Thomson customers is the TVK 308PG, which retails at roughly $1,100. And Diaz enthuses: "The market is going to be even more enormous this year."

Similar optimism comes from Sony headquarters in Barcelona. According to Ignacio Basiana, chief marketing administrator, sales have doubled in recent months and his estimate is that there are more than 100,000 video hardware units in Spain already. He adds: "We're selling all we can make. Sales of professional equipment to government and commercial organizations are also excellent. In the public sector, it's becoming quite clear that most people now prefer to buy video rather than hi fi equipment."

But at Philips, where the 2000 system, though supported by massive advertising campaigns, just hasn't made it yet in Spain there are problems yet to overcome.

Statistics in Spain are hard to come by. But the magazine Jornadas de Video has a conservative guess that there are more than 60,000 videorecorder units in use nationally, 45% VHS, 42% Betamax and 13% Philips 2000.

Another report suggests that, even in this boom period, only 4% of television owners in Spain have video equipment. And only 7% of all households have hi fi equipment. Part of the reason for the latter statistic is a state ruling prohibiting the importation of Japanese equipment in toto, it being allowed into Spain only for assembly here.

But the video games industry is growing fast. No Spanish bar is regarded as complete without at least a "Space Invaders" machine. Atari recently launched its product into the private homes sector, celebrating with a spectacular media party. That launch included the attendance of soccer superstar Pele and other international sportsmen. Indeed the upcoming World Cup festival is taken as a central theme by all advertisers of video wares in this football-crazed country.

Retailers estimate that sales will fall off after the cup competition ends in July and by then equipment suppliers should have put their house in order. But for some, of late caught on the wrong foot by unexpected public demand, the opposition may well have taken an uncatchable marketplace lead.

Billboard

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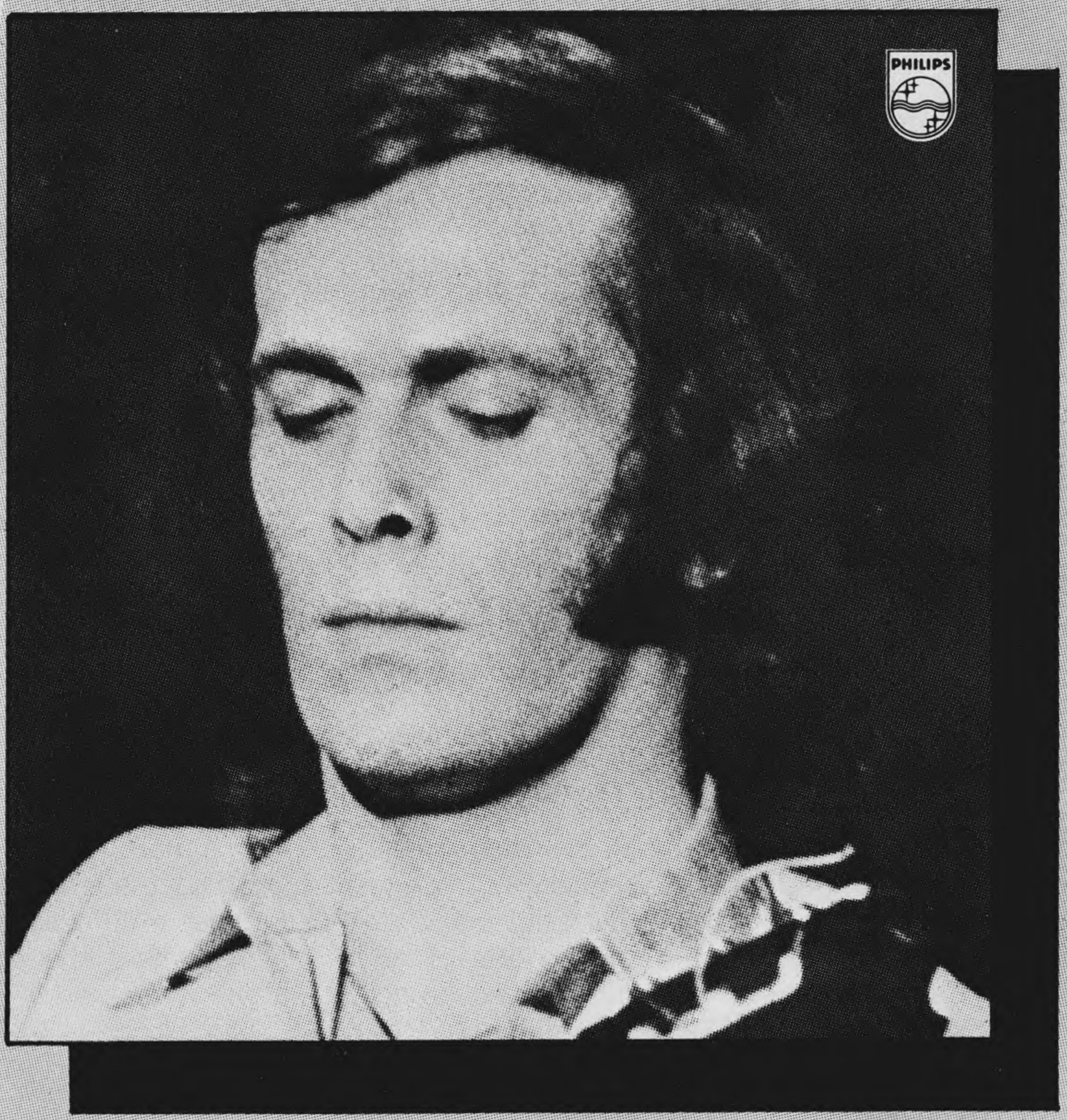
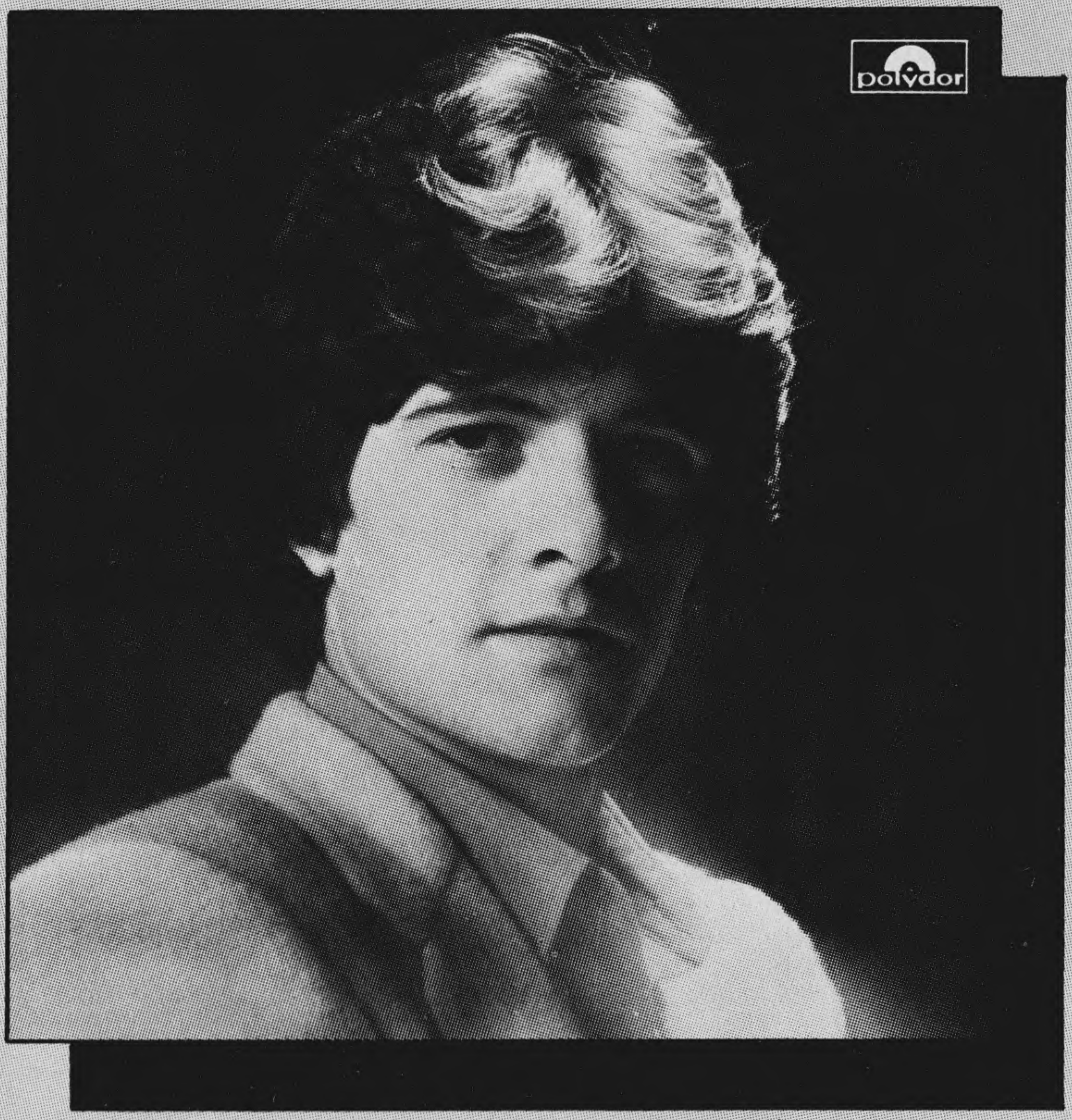


PACO DE LUCIA L.P./M.C. "SOLO QUIERO CAMINAR"



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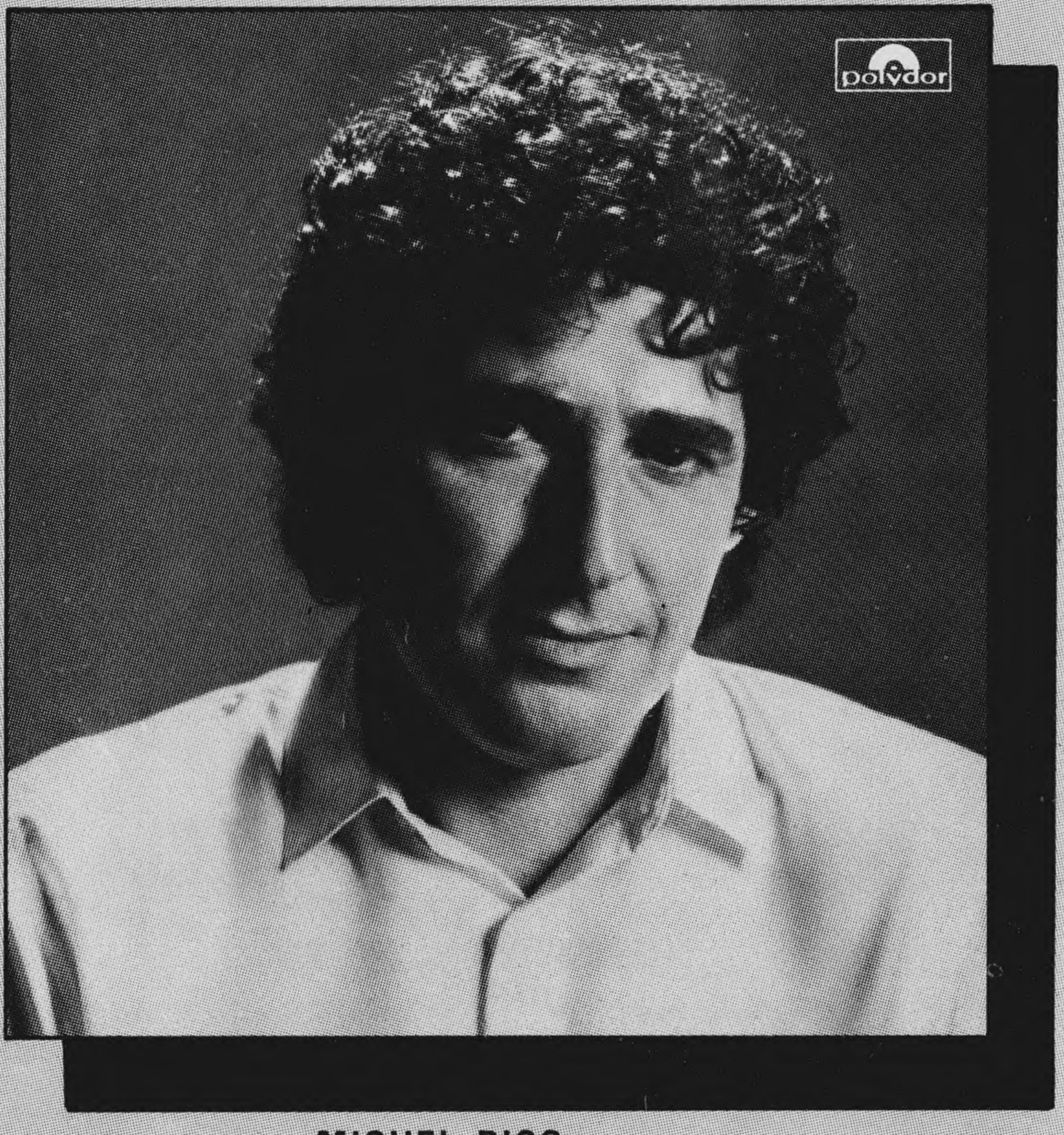
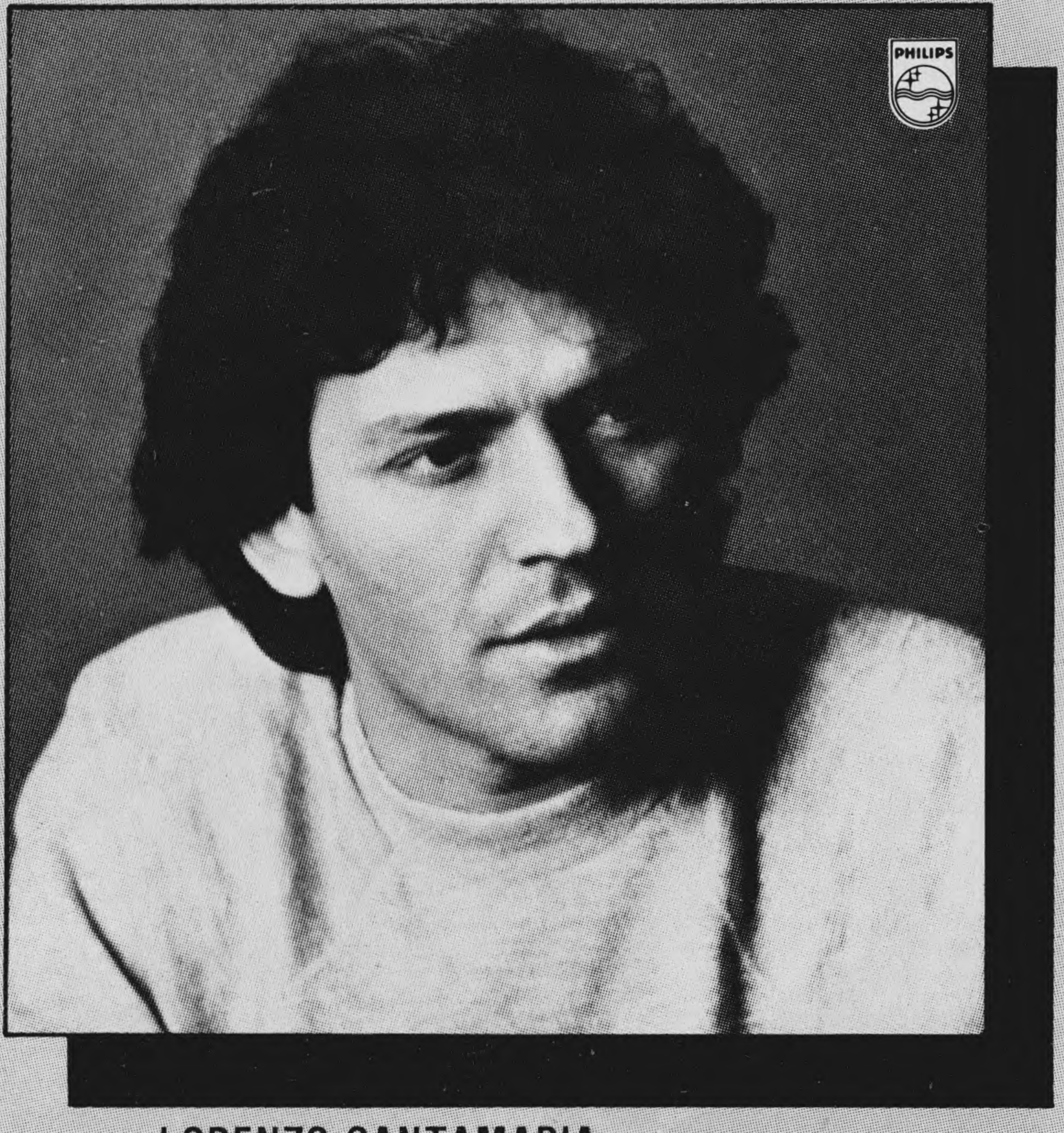
PolyGram



MIGUEL RIOS
L.P./M.C. "EXTRAÑOS EN EL ESCAPARATE"



LORENZO SANTAMARIA
L.P./M.C. "LORENZO SANTAMARIA"

MEDIA MAKES ROOM FOR CHANGING PUBLIC TASTES

The media outlets for Spain's healthy record industry and the success of its wide-ranging products basically hinge on exposure through some 400 radio stations, two state television channels, around 1,500 discotheques, plus one pop music magazine. There are also numerous concert venues, including the inevitable bull rings.

All these combine to cover the third largest country in Europe, after Russia and France, with a population of some 38 million in just over 500,000 square kilometers.

But the country's staggering tourist trade more than doubles the potential market. In 1981, 40 million visitors made the trek to the land of sun, sand and sangria, and all of them wanted to be entertained.

Music is an integral part of the Spanish way of life, with traditional Spanish guitar, flamenco and folk providing the original backbone to a now booming pop music industry, satisfying the appetite for product both at home and in other Spanish-speaking markets around the world.

Now artists such as Julio Iglesias and Placido Domingo are breaking into English-language sectors in a thoroughly encouraging way, surely spearheading other successes.

While any venues from bodegas to banks blast out music to staff and public, the single most important music outlet is the commercial Radio Cadena Ser, with nationwide coverage through 118 stations, including 58 FM outlets. Headed by Radio Madrid, the network claims 60% of the popular listening audience numbering about six million, stretching from Barcelona to the Canary Islands.

Other broadcasting networks are the national state radio, the Catholic-run Cope network and various independents such as Madrid's Radio Intercontinental. Negotiations are currently under way by the ruling center conservative government to grant 120 new radio licenses. And of these, experts predict that 80 will go for local community use by town councils and citizens' groups, including political parties, and the remainder will be farmed out to private entrepreneurs.

Cadena Ser was established over 40 years ago, during the early part of the late dictator Franco's regime and most stations are on the air between 16 and 24 hours a day.

The bulk of airtime contents are decided by Radio Madrid, where record companies push their wares and deliver thousands of singles and hundreds of albums each month. As many as 400 singles per release are needed, according to Cadena Ser, for blanket distribution to program managers and disk jockeys across the country.

Top ratings have been achieved by a strict mixture at Radio Madrid of the top 40 singles sales and 24 other releases, played 12 hours a day. The four top records are played at least six times a day. Then the remainder of the programming is augmented with special music segments, news and sports information and coverage.

On Saturdays and Sundays there are two-hour live shows from the capital. Spanish record companies spend around $20,000 a month at Radio Madrid for jingles promoting new product. Music publishers, according to Ser, neither plug nor advertise.

Cadena Ser also undertakes promotion and sponsorship of concerts and might spend around $2,500 on publicity, including tickets and posters.

The only Spanish pop music magazine is also published by Ser and was founded 11 years ago. El Gran Musical features the charts and provides editorial on the current scene. The 15 major record companies buy space, not necessarily all in the same issue and the color tabloid is good value at roughly 30 cents per monthly issue, coming out eight times a year, and with a glossy magazine insert for the remaining four months pushing the cover price up to 60 cents.

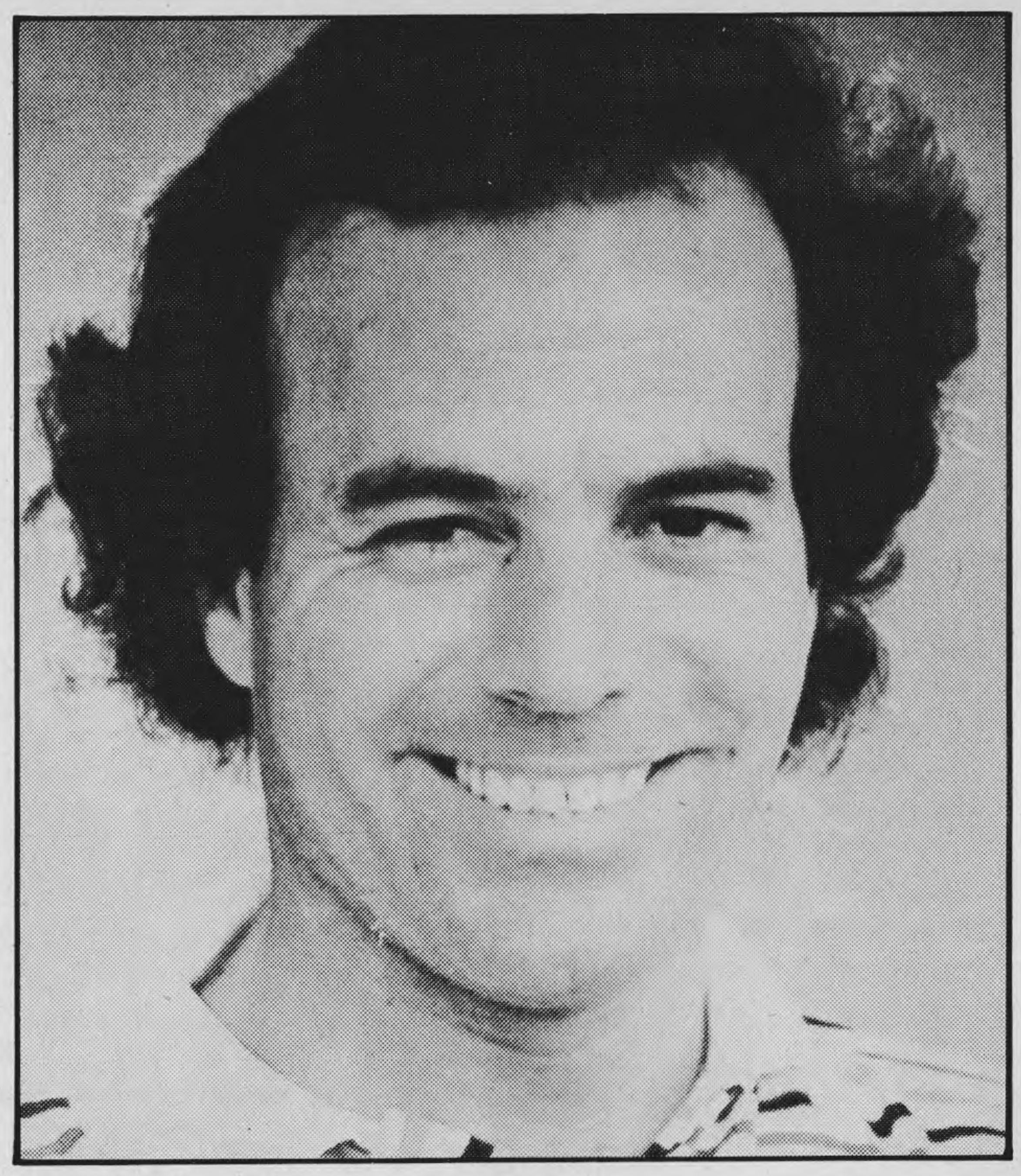
Sales of El Gran Musical run at 30,000-40,000 monthly.

Television coverage for the music industry is disappointing from the two state channels, which use a high percentage of imported material for general broadcasts. Top pop production is "Aplauso," followed by a Latin American link-up of a total 300 million viewers, which basically features MOR. These are followed by the Barcelone-based rock show "Musical Express" and a couple of variety shows, which take in music content. Compilation albums and a monthly part-work series on the history of pop music feature in commercials.

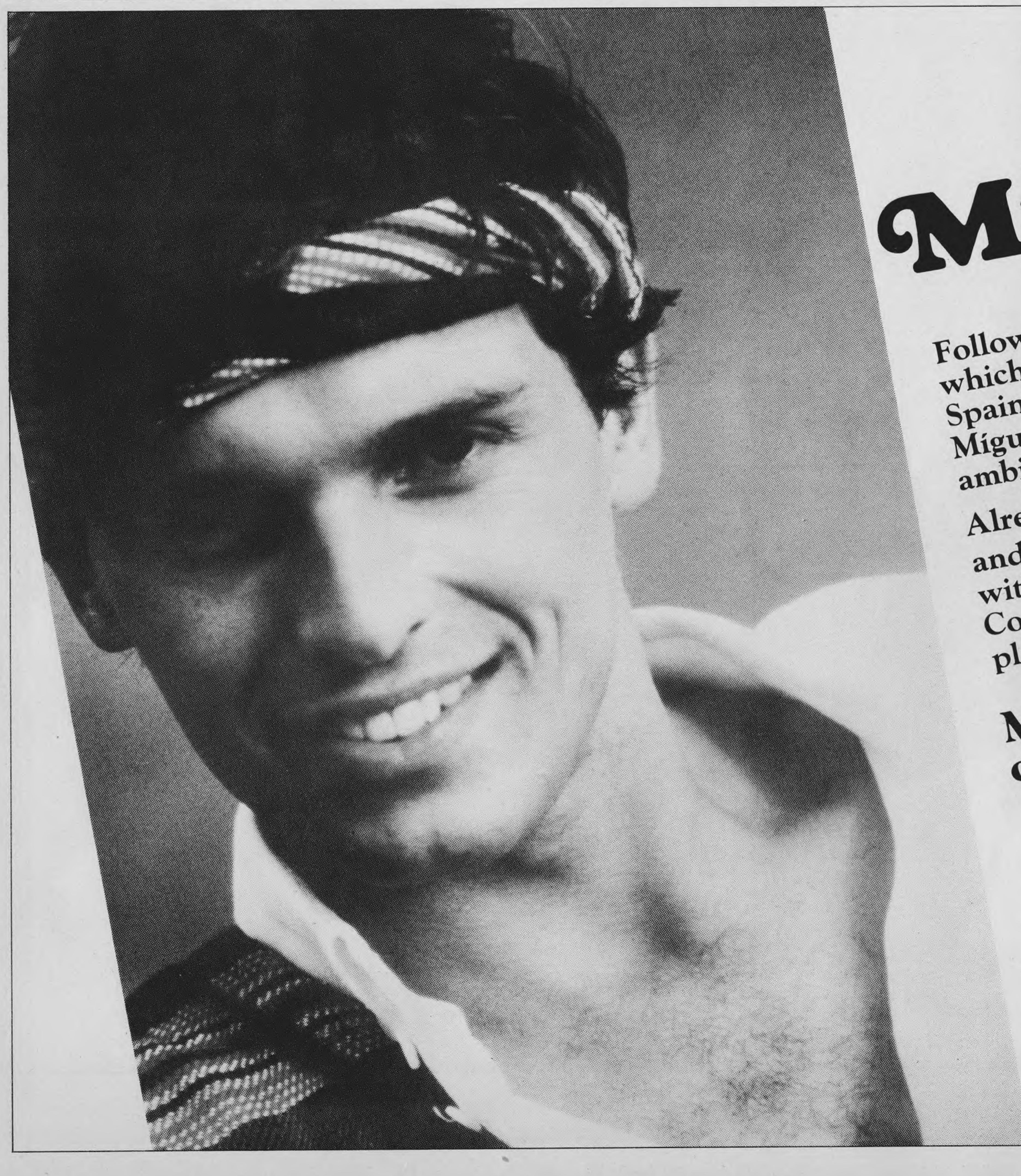
But a look ahead at the Spanish media throws up plans for five commercial television channels and the 120 new radio stations. There might also be enforcement of the totally-ignored nine-year-old law that 70% of music airplay should be in the Spanish language. At the moment, a strange situation exists whereby the state-run national radio organization plays more foreign material than Cadena Ser.

Says Rafael Revert, program chief for the Ser network: "I estimate that we play 40% Spanish and 60% overseas material. But choosing the disks is much more difficult nowadays. Looking back over the years, the biggest change has been with the public itself.

"Once the public went for two or three different types of music, national, foreign and traditional. Now there are dozens of categories and classes. So the problems facing the media are great. Depending on the artists appearing on our live radio shows, we're likely to get a completely different audience each week." **ED OWEN**



Julio Iglesias



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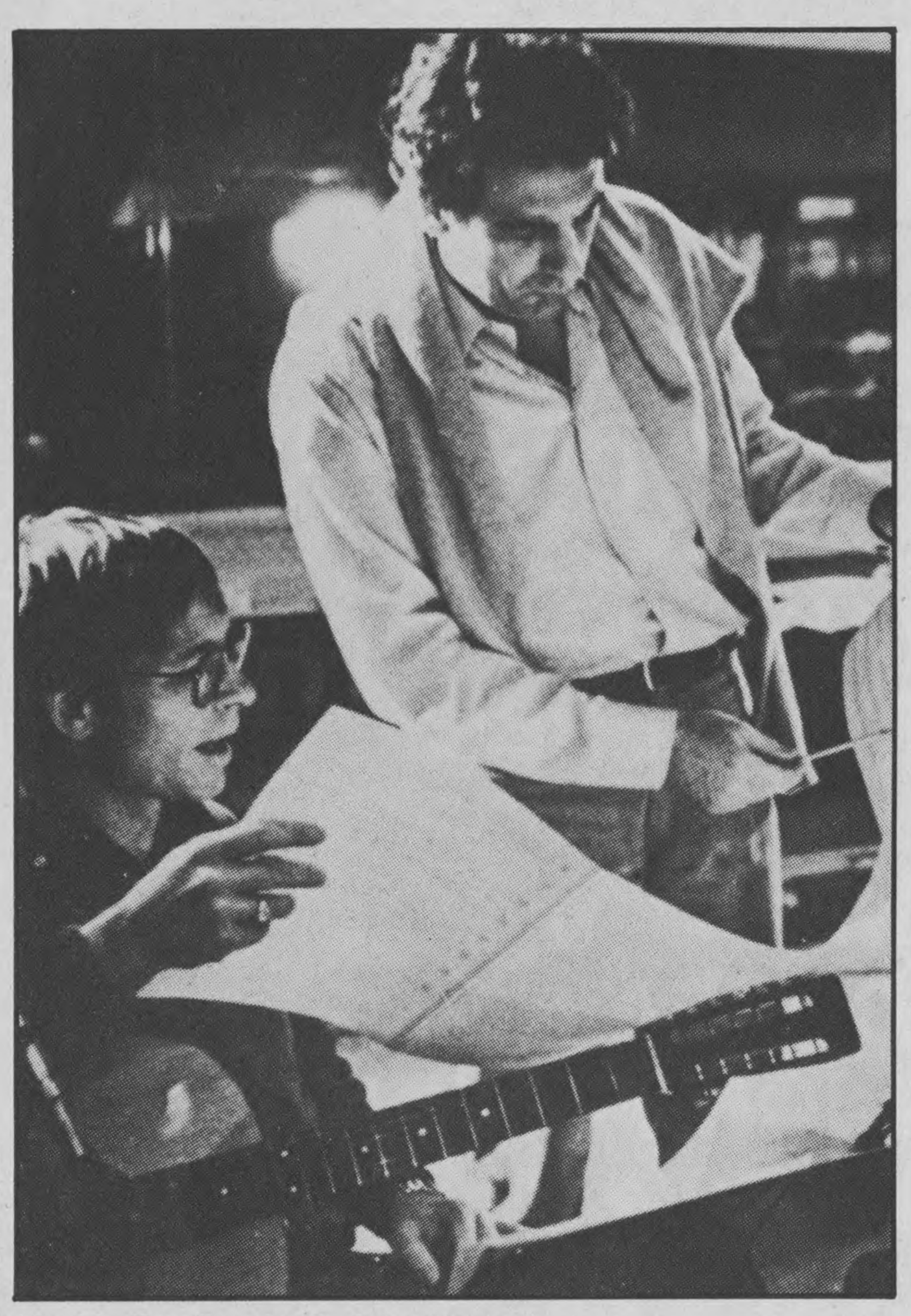
PUBLISHING, SHEET MUSIC RIDE NEW GROWTH WAVE

According to Alfredo Garcia Segura, executive of the Sociedad General de Autores de Espana (SGAE), the Spanish copyright society, there was an upturn of 110% in music publishers' total royalties in 1981, compared with the previous year.

However Spanish music publishers individually keep somewhat quiet about their rich pickings and do little, if anything, to promote contract writers and catalogs to media outlets.



Placido Domingo with John Denver.

Their basic attitude of relying solely on the record companies to promote their product surely raises the odd eyebrow or two at foreign publishing houses where professional managers handle a great deal of promotional work and go all out to justify contractual obligations.

The Spanish society of authors was founded 81 years ago and is responsible for collecting royalties from composers, writers and authors for sales in Spain.

There are roughly 25,000 members, made up of 11,000 composers, 14,000 lyricists and dramatists and some 220 publishers. The list of associates has doubled in the past 10 years.

The society says that 60% of the royalties collected are destined for overseas affiliates and 40% for nationals. Contracts between home and overseas publishers are, generally speaking, as laid down by CISAC, and the society controls the use of repertoire. Royalties for music accrue from outlets common to most Western nations, including television, radio, recordings, piped music and sheet music sales.

Today the society is much involved in tackling the various problems arising from piracy and tape duplication and it is taking the initiative in prosecuting offenders whenever possible.

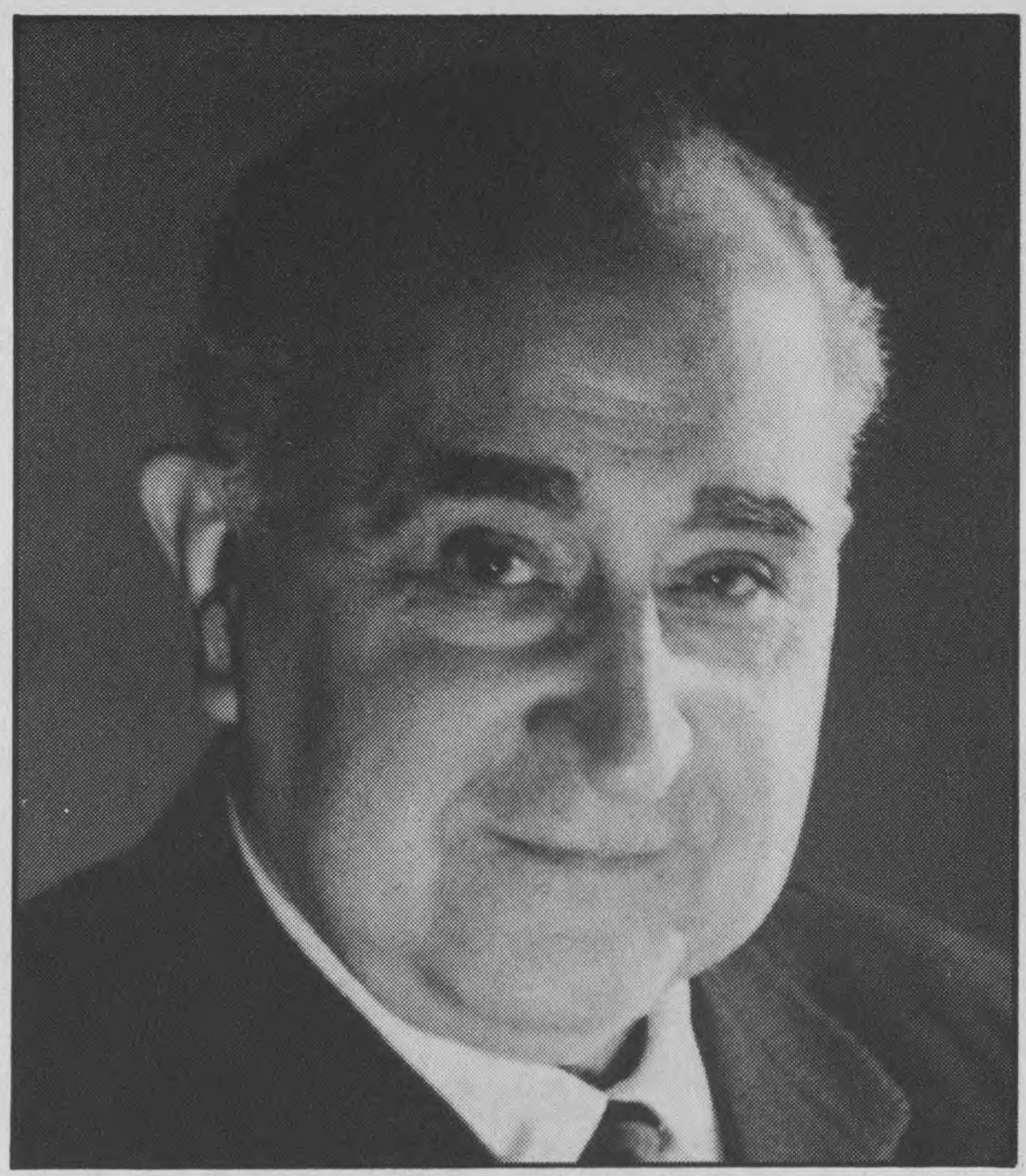
Says Segura: "From our viewpoint, the future is very promising. With all the new methods of phonographic reproduction, obviously with the emphasis on video, we're investigating all possibilities of collecting royalties from private users."

Sheet Music

Sales of sheet music are on the up-and-up in Spain, according to Gabriel Lara Cano, head of Music Distribution of Barcelona, one of the biggest publishing outfits in this territory.

This company was founded in 1976 as Hal Leonard de Espana to meet a building demand for sheet music, especially for organs. At that time, sheet music for pop material was mainly for the use of professional musicians.

But the company, foreseeing an expanding future, contacted other music publishers, national and international, to import, edit and distribute material for the Spanish market. Now it puts out music for virtually all instruments and in different grades. As publishers, distributors, importers and exporters Music Distribution has set up a nationwide sales network, which also takes in North Africa.



Frederico Moreno-Torroba, president of the Spanish Society of Authors (SGAE).

Music Distribution also publishes teaching aids and books for specialist musical groups. **ED OWEN**

Growing Market

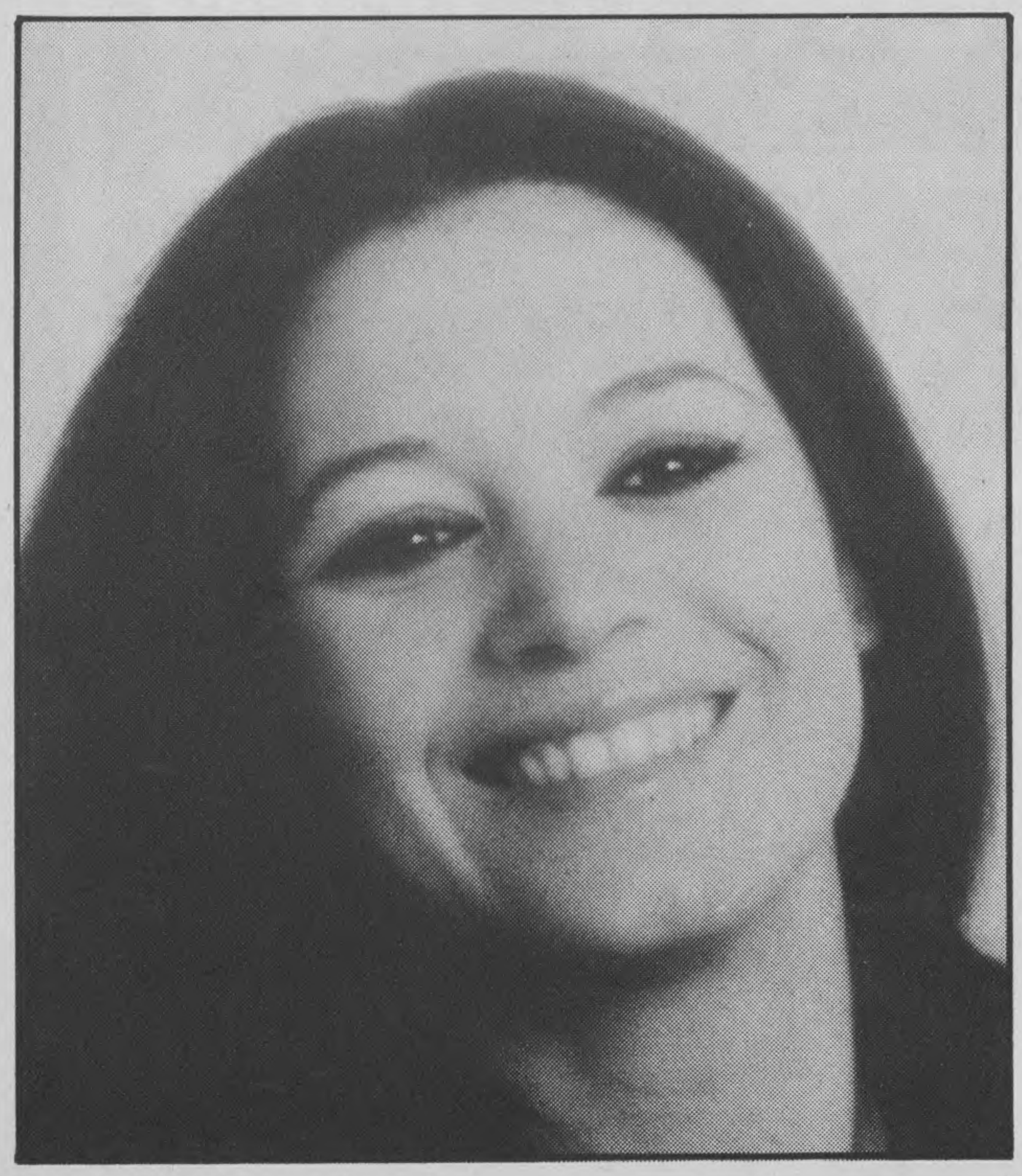
• *Continued from page S-1*

fications as to whether or not the Canary Islands are included in the count. Consensus favors the lower figure, but there is no doubt that there will be a very steep rise this year, paving the way for the launch in earnest of the software business in 1983.

Statistical information is equally elusive when it comes to computing the annual turnover of the Spanish record industry. The official figure is put at around 12,000 million pesetas ($120 million) at retail. PolyGram's Jose Pascual says the figure could be $160 million—or, if club sales and parallel imports are included, $200 million.

Tato Luzardo of Ariola thinks total turnover could be $230 million at retail and Belter chief Francisco Roses is convinced that a realistic assessment would be $300 million.

On the reasonable assumption that the true figure is closer to the higher extreme than the lower, then Spain can be seen as a market which has enjoyed impressive growth over the last few years and which has more potential for further growth than many of its European neighbors.



Teresa Rabal

Says Stig von Bahr: "The growth of the Spanish market has really been quite spectacular. What took ten years to happen in other Western European countries has occurred in five years in Spain. From 1976 to 1979 we were getting annual turnover increases of 30%. The rate of growth is, of course, slowing now—but there is still scope for expansion in a country whose annual per capita expenditure on records and cassettes is only about $5."

The industry is however worried by a substantial decline in singles sales. Whereas a major hit used to sell up to 500,000 five years ago, the figure had dropped to 100,000 by 1980 and to even less last year when only four singles topped the 75,000 mark. In an attempt to revive single sales, Ariola and Edigsa have halved the price of their singles to 100 pesetas ($1).

Two other factors hampering growth are the high luxury tax on records of 20% and the advent of home taping.

It is widely expected that a new value added tax structure to be introduced in 1984 will see the tax on records and tapes reduced to 11%; and as for home taping, the local group of the IFPI is carrying out a survey to assess the extent of the problem and then will base a proposal to the government for a tape levy on the information gleaned.

Esteban Morencos believes industry turnover could be 30% higher without home taping. He says: "There was no problem five years ago when a blank cassette cost 200 pesetas and you could buy a prerecorded cassettee for 250 pesetas.

"But now a blank cassette can be bought for less than 100 pesetas, compared with 750 pesetas for a prerecorded tape."

Home taping came late to Spain and the industry is hoping to bring it under control before it gets out of hand. In 1980, 25 million blank cassettes were sold compared with 30 million prerecorded units but it can only be a matter of time before blank tape sales overtake sales of prerecorded cassettes.

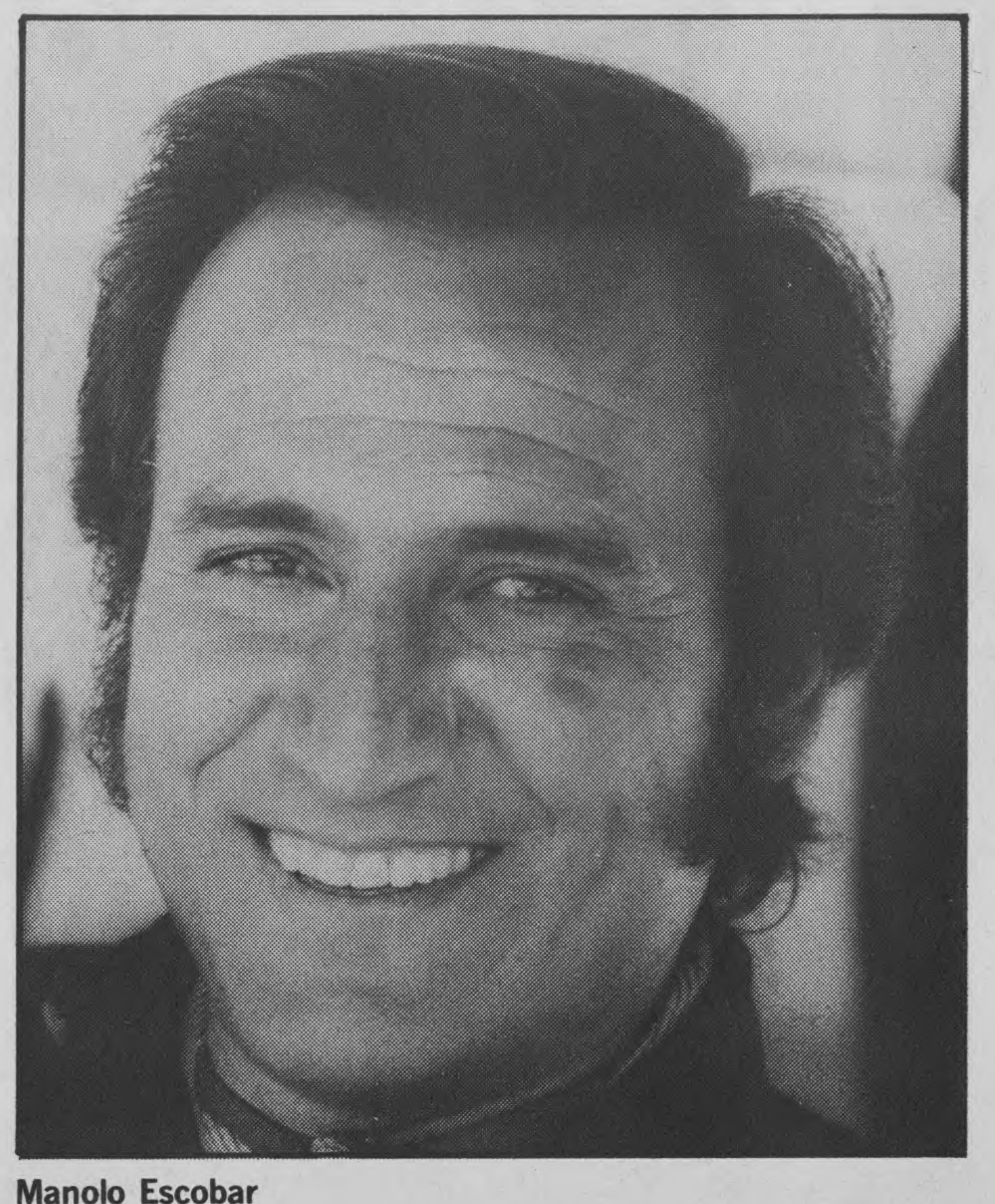
The Spanish industry depends for something like 15% of its turnover on tv merchandise albums. Last Christmas there were 20 television campaigns costing a total of $5 million and projected to produce a gross return of $20 million.

TV-promoted albums have been a feature of the Spanish market since 1976 and a recent successful development has been the marketing of books combined with a "free" record, because books can be advertised on tv at half the regular rate card cost and as the record is given free, the companies pay tax only on the cost price of the disk. A Disney book/record package marketed last year by Hispavox topped 700,000 sales.

At one time the success of tv albums gave rise to a flock of pirate imitations, riding on the tv campaigns of the legitimate product and sometimes grabbing as much as 20% of the sales. But IFPI action has considerably reduced piracy and there were only two major cases of "passing off" in 1981. The government is currently making sympathetic noises in response to the IFPI's pressure for new legislation to give records greater protection.

CREDITS

Editor, Earl Paige; Assistant Editor, Ed Ochs; Editorial Coordination, Mike Hennessey, International Editorial Director, and Peter Jones, International Editor. Art and design, Mike Street.



Manolo Escobar

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DISCOSA

Record Companies

• *Continued from page S-4*

June this year, having long been distributed by Hispavox, which did much to establish its product in Spain.

Movieplay started its life 16 years ago as Sonoplay but changed its name after a couple of years. President of this successful operation is Jose Maria Guerra Zuniga, with Juan Santabaya a key executive. The company's marketing chief is Manuel Moreno and jazz buff Juan Claudio Cifuentes is international chief.

Though younger than many of the other companies, Movieplay has notched many major hits over the years and has established some acts as consistent sellers both sides of the Atlantic. Among them: Juan Sebastian, Pablo Abraira, Pequena Compania, El Fari, Teresa Rabal, Maria Jimenez and Triana.

In recent years, Movieplay has represented international artists, including Eddy Grant and Rocky Sharpe and the Replays. Movieplay forms part of the Discosa group with partners Columbia and Zafiro. This operation was set up initially to provide a joint and powerful marketing force for Spanish product and to coordinate the selling and pricing of that product.

This year, under the direction of Santabaya, Movieplay is restructuring its organization to cope with the success of its catalog.

Then there's Belter Records, of Barcelona, a company which recently celebrated its 25th anniversary. This is an outfit with and interesting music business history, full of surprises, but always strong on domestic product.

Typical of the corporate strength with Spanish talent is top artist Manolo Escobar who started his career with Belter on the company's first day. Now he has virtually a contract for life.

Francisco Roses is director-general of Belter, with Gabriel Orfils as his second in command. And 1981 was the best year for the company, with smash hits from Parchis, Maria Jesus and her accordian ("Pajaritos" was last year's giant holiday and disco hit), Marfil and Diana Ross. Another outstanding seller was a Belter cassette package of political satire.

Also in 1981 Belter had to establish distribution lines in North and South America, mainly due to the success of the children's favorite, Parchis. This company is strongly involved in the juvenile disk/tape marketplace.

Incidentally Francisco Roses is also president of AFE, the Spanish phonographic association.

Columbia was founded in San Sebastian in 1924 when Juan Inurrieta started up in association with the Columbia Gramophone Co. of London. He built up a pressing plant facility and then, in 1933, ended his business links with London, though carrying on the Columbia tag.

Inurrieta was one of the key pioneers of the Spanish music business and high on his list of favorite music areas is "zarzuelas," Spanish operettas. Today the "Antologia de la Zarzuela," made with Zafiro, remains one of Columbia's greatest successes. Artists involved with the company include Manual Ausensi, Alfredo Kraus, Jaime Aragall, Placido Domingo, Ana Maria Iriarte, Teresa Berganza and Montserrat Caballe.

It's a Columbia claim that practically all the top Spanish artists have recorded with the company at some time or another.

Certainly the company was responsible for launching Los Bravos, Donna Hightower and Julio Iglesias. And international artists represented by Columbia in Spain have included Abba, Matchbox and Bad Manners. Current local signings gaining chart success include Pitufos and Barrabas.

Columbia general manager Enrique Garea is optimistic about the future for independent labels in Spain. "Though the world of music here is dominated by the multinationals, the independent companies will always have space to operate, for creativity does not necessarily depend on huge financial resources."

Columbia itself has expanded consistently. Some years ago it established Alhambra Records in the U.S., with offices in Puerto Rico, Los Angeles and Miami, where there's a modern pressing plant and tape duplicating operation. The company is also a member of Discosa, along with Movieplay and Zafiro.

The latter outfit was established 30 years ago and managing director there is Esteban Garcia Monrencos, with Antonio Ortega as his deputy, and with Angel Prieto in charge of international action. Zafiro launched Maria Dolores Pradera, Los Brincos, Los Relampagos, Juan and Junior, Juan Pardo, Massiel and Juan Manuel Serrat.

Then Zafiro rock group signings Tequila, Obus, Baron Rojo and Leno are all heavily involved in the emergent Spanish rock and roll boom. And the company had a No. 1 single in Spain with U.K. act the Korgis.

Another important Spanish company is Edigsa, which was initially launched in the 1960s to release exclusively Catalan music from the northeast of Spain. Now the company has branched out, under Manuel Sancho, including the representation of K-tel, with particularly good sales in Spain of "Hooked On Classics."

Then there's Marfer, founded six years ago by Antonio Martinez and Emilio Fernandez. And after the death of founder Francisco Ortega, Discophon of Barcelona was bought up two years ago by Antonio Serra and Antonio Grau and now the company is very much a force to be reckoned with, notably through the salsa music of Fania and a good flamenco catalog.

Also cited in Barcelona is Auvi, headed by Carlos Perez Alvaro, who has had big successes with the "Gimbardia" series and artists Phil Trim and the Radio Topolino Orquesta.

Recently formed in Madrid is Discos Victoria, set up by Gerry Halterman, Jose Manuel Cuevas and Luis Iglesias.

Billboard

Rise Of Rock

• *Continued from page S-2*

There's also a profitable market in Spain for children's material, and here marketplace leaders are Enrique y Ana, Teresa Rabal, Parchis, Maria Jesus, No and Nins and Torrebru.

But in terms of recent growth percentages there's nothing to touch Spanish rock music, now a regular attraction at all the major concert venues. Artists such as Miguel Rios, Orquesta Mondragon, Tequila, Baron Rojo, Triana, Obus, Leno, Coz, Alameda, Madeina Azahara, Barrabas and dozens of other groups are consistently filling halls that, just a few years ago, would have been starkly empty had a Spanish rock act been booked in.

Essentially the Spanish talent scene is versatile as well as active. Flamenco guitarist Paco de Lucia has toured with John McLaughlin and Al Di Meola, including memorable Spanish appearances, and Paco de Lucia also toured in Spain with Santana.

Then there has been the 1981 introduction of famed Spanish tenor Placido Domingo to the world of pop music.

And the worldwide tours of Julio Iglesias, who has broken box-office records around the world in the past three years, especially in South America. Last year the most successful artists to cross the Atlantic from Spain were: Iglesias, Camilo Sesto, Raphael, Parchis, Enrique y Ana, Jose Luis Perales, Rocio Durcal, Mocadades, Miguel Bose, Dyango, Alberto Cortes, Miri Trini, Rocio Jurado, Angel Carrasco, Pequena Compania, Juan Manuel Serrat, Maria Dolores Pradera, Juan Pardo, Karina, Pedro Marin and Ivan.

It all adds up to a particularly talent atmosphere in Spain these days and the record industry believes firmly that there's a lot more to come through 1982. **FERNANDO SALAVERRI**

Billboard

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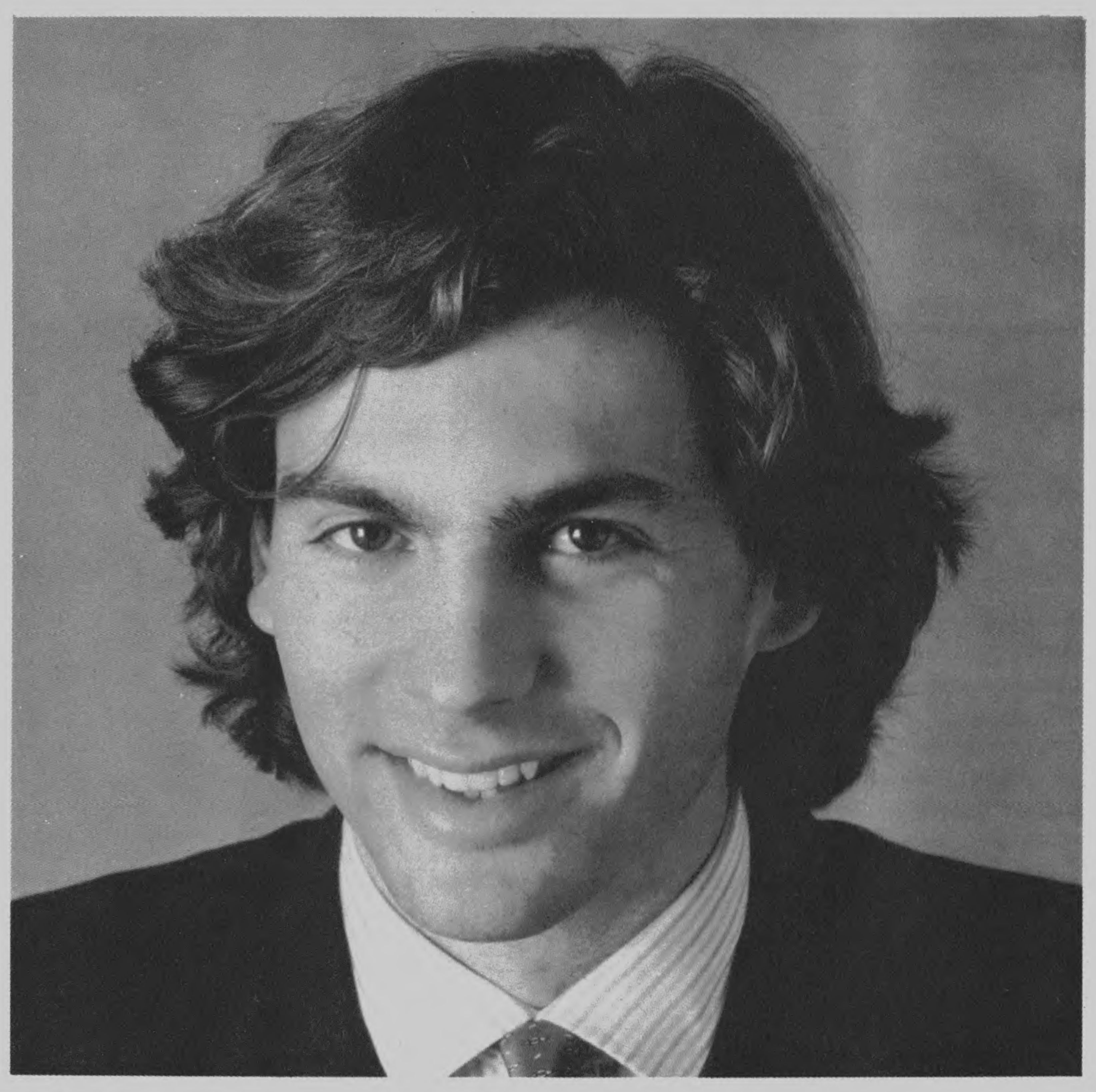

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NEW VENUES Agencies, Managers Striving To Open Fresh Locations For Acts

• Continued from page 55

seldom approached by booking agents for country acts. According to the Bottom Line's Allan Pepper, the club has approached country and agencies about various acts, even going to the point of arranging live radio broadcasts. "One of the biggest problems for us is that sometimes people don't realize that because New York is not a particularly strong country market, some of the fees that we offer artists are less than they would receive elsewhere," says Pepper. "But they benefit by reaching a completely different audience." He points out that the club supports country acts via rock stations and print advertising.

Hank LoConti, who oversees the 11-club Agora chain, says that he does not book traditional country acts and rarely receives calls to do so. "It seems as though a lot of country acts are handled through Nashville agencies or by personal managers who don't know the rock club routes like a New York agency does." He notes that the Youngstown, Ohio Agora experimented with country for about 12 weeks in 1976 and lost about $40,000.

Part of the reason why the Agora seldom does anything with a country act is because "country acts seem to be either at the bottom or at the top, capable of selling 300 or 3,000 seats. There doesn't seem to be that middle ground, like in rock, where you can be assured they'll sell 1,000." Such is the case of Alabama, an act which built so quickly at the boxoffice that it would not be economically feasible to book them at an Agora, LoConti says.

Sonny Neal of the William Morris Agency says the agency generally books its country acts in rock clubs only when a record label wants to break new product in a major market like New York. The agency is packaging some diverse acts like traditional artist Gail Davies with Glen Campbell. Davies will also open shows for George Jones and Hank Williams Jr., thereby reaching both pop and country audiences on her tour.

Regency is also looking to expand the marketplace for country acts in '82, contends Strickland. Last year, the agency packaged Eddie Rabbitt with the Pointer Sisters for some dates in Las Vegas and plans this year to do some dates with Rita Coolidge and Bailey.

"You have to be careful when combining rock and country acts," cautions Chuck Morris, vice president of Feyline Presents. He adds that one of the most successful shows they ever did was Willie Nelson's Picnic in 1977, which featured Waylon Jennings, Lynyrd Skynyrd and Nelson. Nelson also appeared with the Grateful Dead several years ago.

Upcoming combination pop/country packages include Gary Morris alternately with the Pure Prairie League and George Jones. Recent dates have seen David Allan Coe with the Allman Brothers and Leon Russell with the Burrito Brothers and Hank Williams Jr.

CASH, CONTRACT PRIZES

Seagram's Sets Int'l Battle Of Bands

NASHVILLE – Seagram's 7 Crown will launch its second annual International Battle of the Bands contest in June. The competition will culminate in five days of semifinals and finals, to be held in Nashville, Oct. 19-23. More than 1,500 country music bands entered last year's event.

Aspiring bands will audition for local laurels via nightclubs and radio stations between June and August. Local winners will receive $1,000, in addition to qualifying for the semifinals. The grand prize winner will be selected from the seven finalists who survive to the last day of the contest.

National prizes include a minimum cash award of $2,500 and a recording contract for the first-place winner; $1,500 for second place; and $1,000 each for the five third-place winners. The cash prize will be doubled for those finalists who include an original song about the event's sponsor in their contest performance.

Seagram's 7 Crown will provide national advertising for the event, plus point-of-purchase material. The International Battle of the Bands organization will furnish banners, table tents and ballots for local clubs involved.

Additional details are available from International Battle of the Bands, 1612 Church Street, Box 25326, Nashville, Tenn. 37202. Each band that applies will be sent information as to the closest nightclub holding the preliminary auditions.

Talent Buyers Seminar Deadline Set

NASHVILLE—April 1 is the deadline for submitting showcase entries for the Country Music Assn.'s 11th annual Talent Buyers Seminar Oct. 8-12. Artists who appeared at the 1981 seminar are not eligible. Those interested should submit press kits to the Talent Buyers Seminar showcase committee, at the CMA office.

The theme for this year's seminar is "Adapting To The New Reality." Chairman is Bette Kaye of Bette Kaye Productions. Co-chairmen for the showcase committee are Sonny Anderson, Walt Disney World; Wayne McCary, Eastern States Exposition; and Joe Sullivan, Sound Seventy Corp.

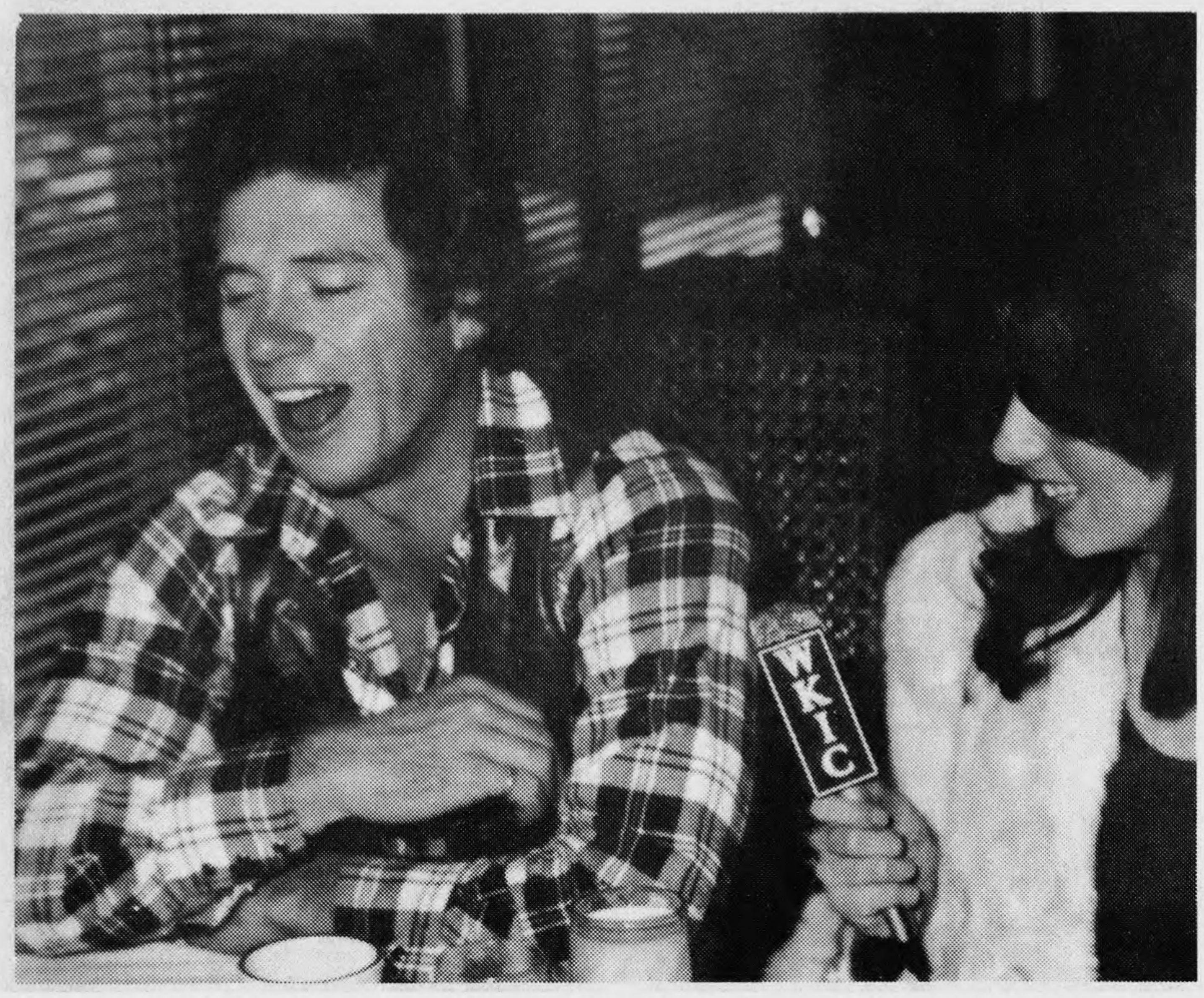
Seminar committee members include CMA board of directors Dick Blake, Dick Blake International; Larry Gatlin, singer/songwriter; Jim Halsey, Jim Halsey Co.; Don Light, Don Light Talent; Stan Moress, Scotti Brothers Artists Management Inc.; Tandy Rice, Top Billing International; Lynn Shults, Capitol/EMI-Liberty; Anderson; McCary; Sullivan and Kaye. Seminar coordinators for the CMA are Helen Farmer, director of programs/special projects; and Judy Ayers, program assistant. Publicity coordinator is Elizabeth Thiels, Network Ink, Inc.

Billboard Sets Country Sourcebook

CINCINNATI—Billboard's Directory Central here is now preparing its sixth annual Country Music Sourcebook. Companies not in the current sourcebook are invited to submit their information for the 1982-3 edition on their letterheads by April 2, 1982, giving details as requested below.

Categories for which listings are offered include: Artists; Booking Agents, Personal Managers and Contacts (list your artists along with their record labels); Concert Promoters (specify territory covered); Record Companies (list only country music labels); Independent Record Promoters, Public Relations and Marketing Services; Radio Stations (specify frequency, PD, MD and percentage of music played that is country); Radio and Television Syndicators (give names of shows and their time lengths).

Those wanting free listings in the 1982-3 Country Music Sourcebook should reply with the relevant above information before April 2 to Bob Hudoba, Billboard Publications Inc., 2160 Patterson St., Cincinnati, Ohio 45214. The publication date of the sourcebook is set for June 6.



HAZARDOUS VISIT—Tom Wopat of the tv "Dukes Of Hazzard" show talks about his new musical career during a visit to WKIC-AM Hazard, Ky. as station personality Kim Clark holds a mike to catch his comments. Wopat was in town to debut his new country-rock band at a benefit concert for families hit by a recent coal mine disaster.

TOMMY'S TWOSOME—Canadian television star Tommy Hunter is flanked by Nashville's Jeannie C. Riley and Eddy Arnold. "The Tommy Hunter Show" is a longtime country music staple in Canada.

House Of Gold Breaking Down Rock/Pop Barriers

NASHVILLE—If House Of Gold Music isn't the largest publishing company in Nashville in terms of copyrights, it's probably the most squarely pop-centered. With 22 staff writers, four professional managers and a 16-track in-house studio, House Of Gold has fixed its sights on breaking through any existing barriers in pitching rock/pop material from here.

Last month, the company signed writers Greg Gordon and B. James Lowry, whose debut Elektra single (as part of soft-rock group the Boys Band) is titled "Please Don't Stop My Baby." Meanwhile, Don Daily (formerly vice president of Fame Productions in Muscle Shoals) joined the operation late last year to serve as a pop professional manager. Then, recognizing a need to concentrate on the foreign market, House Of Gold imported Elizabeth Chapin from London for the position of publishing administrator.

Among the cuts building the firm's foreign base are "Out Of The Blue" by Florence Warner, slated as a single in Holland for Phonogram; Millie Jackson's treatment of "Rose Colored Glasses," on the South African charts; and Bettye Lavette's "Seen One, Seen 'Em All," due for single release next month in the U.K. and France.

One of the biggest House Of Gold crossover success stories is the red-hot Oak Ridge Boys' single, "Bobbie Sue," which has had a rapid rise (not unexpectedly, perhaps, since it was written deliberately to capture the same feel as the Oaks' previous smash, "Elvira") on both pop and country charts. In fact, this week's Hot Country Singles chart shows "Bobbie Sue" running a close second place behind another House Of Gold composition, "She Left Love All Over Me," in the No. 1 spot.

The new Dr. Hook LP contains a House Of Gold cut titled "Fire In The Night," possibly indicating the group's desire to duplicate its success with an earlier cut from the same pubbery, "Better Love Next Time." Motown's Hi Inergi included "First Impressions" on its current LP, produced by Nashville-based Steve Buckingham. Dan Seals' "Harbinger" album contains "Not Every Heart Succeeds" from House Of Gold, while the most recent Billy Burnette rocker, "The Bigger The Love," was penned by the firm's writers.

Other acts dipping into House Of Gold's song coffers for material for forthcoming albums include the Four Tops, Juice Newton, John Cougar and Lee Greenwood. "Blaze Of Glory," Kenny Rogers' recent country hit, and Alabama's crossover "Love In The First Degree" were both chart-strong House Of Gold contributions.

Bob Montgomery, the firm's vice president, handles a number of acts as producer, further extending his writers' potential territory for cuts. Montgomery's first studio effort with singer Johnny Rivers for Salsoul Records is titled "R.S.V.P." Montgomery also produces Razzy Bailey, Ray Stevens, Bobby Smith, Lloyd David Foster and is set to begin working with Marty Robbins.

Glen Friedman of the Music Umbrella in Los Angeles reinforces House of Gold's West Coast ties. In the cinematic field, the company has placed a new tune, "You've Got The Touch," in a movie scheduled to be called "You've Got The Touch."

New Zealand Tour For Charley Pride

NASHVILLE—New Zealand and Australia will be the focal points of an international Charley Pride tour, the singer's first trip to these countries since appearances there in 1980. Pride will do concerts in five New Zealand cities, with 10 dates in Australia. The tour concludes in Sydney, from which Pride flies to Honolulu for a final performance at the Blaisdell Arena.

GRANT GIG—Amy Grant performs a cut from her upcoming Myrrh album, "Age To Age," during the recent benefit concert at the Tenn. Performing Arts Center in Nashville. The show raised $15,000 for Teen Challenge, a Christian program for troubled youth.

Billboard® Hot Country Singles™

Survey For Week Ending 3/27/82

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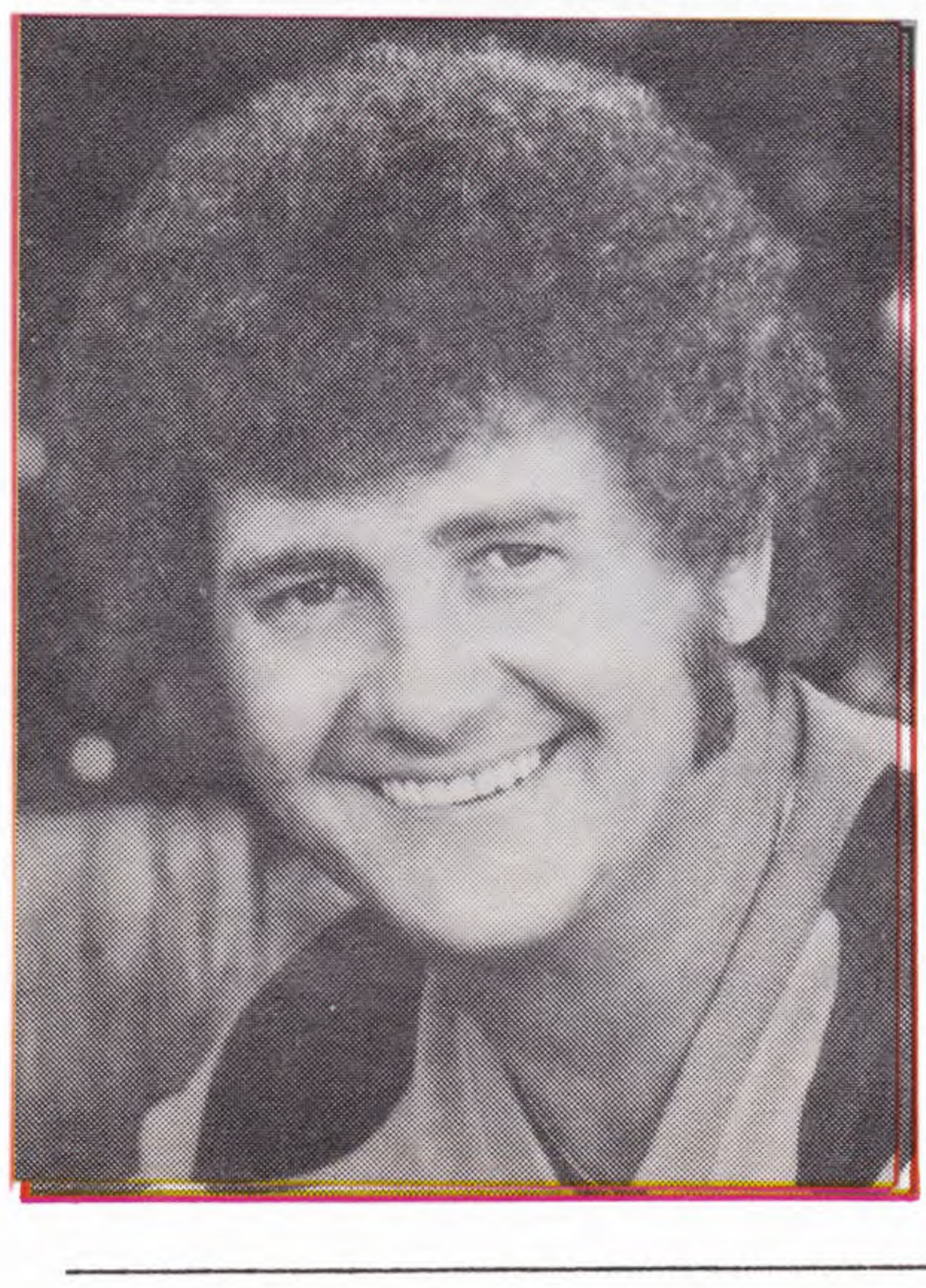
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★ 1	2	15	**SHE LEFT LOVE ALL OVER ME**—Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)
☆ 2	3	10	**BOBBIE SUE**—Oak Ridge Boys (D. Tyler, A. Tyler, W. Newton), MCA 52006 (House Of Gold, BMI/B. Goldsboro, ASCAP)
☆ 3	4	11	**BIG CITY**—Merle Haggard (M. Haggard, D. Holloway), Epic 14-02686 (Shade Tree, BMI)
☆ 4	6	9	**THE CLOWN**—Conway Twitty (C. Chalmers, S. Rhodes, B. Barnett, W. Carson), Elektra 47302 (Mammoth Spring, Rose Bridge, BMI)
5	5	14	**THE VERY BEST IS YOU**—Charly McClain (F. Stephens, L. Shell), Epic 1402656 (Aoudad, ASCAP/IBEX, BMI)
☆ 6	7	11	**ANOTHER SLEEPLESS NIGHT**—Anne Murray (C. Black, R. Bourke), Capitol 5083 (Chappell, ASCAP)
☆ 7	8	9	**THROUGH THE YEARS**—Kenny Rogers (S. Dorff, M. Panzer), Liberty 1444 (Peso, Swanee Bravo, BMI)
☆ 8	9	10	**A COUNTRY BOY CAN SURVIVE**—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47257 (Bocephus, BMI)
☆ 9	10	8	**SAME OLE ME**—George Jones (P. Overstreet), Epic 14-02696 (Silverline, BMI)
☆ 10	11	11	**TENNESSEE ROSE**—Emmylou Harris (K. Brooks, H. Devito), Warner Bros. 49892 (Warner-Tamerlane/Babbling Brook/Drunk Monkey, BMI)
☆ 11	12	10	**BE THERE FOR ME BABY**—Johnny Lee (C. Black, T. Rocco), Full Moon/Asylum 47301 (Chappell, Intersong, ASCAP)
12	13	11	**SWEET YESTERDAY**—Sylvia (K. Fleming, D.W. Morgan), RCA 13020 (Tom Collins, BMI)
☆ 13	14	10	**CRYING MY HEART OUT OVER YOU**—Ricky Skaggs (C. Butler, L. Certain, G. Stacey, M. Wilken), Epic 14-02692 (Cedarwood, BMI)
☆ 14	15	10	**I LIE**—Loretta Lynn (T.W. Damphier), MCA 52005 (Coal Miners, BMI)
☆ 15	17	8	**ANOTHER HONKY TONK NIGHT ON BROADWAY**—David Frizzell & Shelly West (M. Brown, S. Dorff, S. Garrett), Warner/Viva 50007 (Peso, Wallet, BMI)
☆ 16	18	9	**IF YOU'RE THINKING YOU WANT A STRANGER**—George Strait (B. Mevis, D. Wills), MCA 51228 (Jack And Bill, Welk, ASCAP)
☆ 17	19	8	**IN LIKE WITH EACH OTHER**—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02698 (Larry Gatlin, BMI)
☆ 18	20	8	**AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES**—Earl Thomas Conley (E.T. Conley, R. Devereux), RCA 13053 (Blue Moon, Easy Listening, ASCAP)
☆ 19	22	9	**NEW CUT ROAD**—Bobby Bare (G. Clark), Columbia 18-02690 (World Song, ASCAP)
★ 20	21	7	**IT'LL BE HER**—Tompall & The Glaser Brothers (B.R. Reynolds), Elektra 47405 (Baron, Hat Band, BMI)
☆ 21	23	7	**ROUND THE CLOCK LOVIN**—Gail Davies (R. Bourke, K.T. Oslin), Warner Bros. 50004 (Chappell, ASCAP/Tri-Chappell, SESAC)
☆ 22	24	8	**NATURAL LOVE**—Petula Clark (J. Harrington, J. Pennig, K. Espy, P. Gernhardt), Scotti Bros. 5-02676 (CBS) (Flowering Stone, ASCAP/Holy Moley, BMI)
☆ 23	25	6	**YOU NEVER GAVE UP ON ME**—Crystal Gayle (L. Pearl), Columbia 18-02718 (Michael O'Connor, BMI)
☆ 24	26	6	**BUSTED**—John Conlee (H. Howard), MCA 52008 (Tree, BMI)
☆ 25	27	5	**SINGLE WOMEN**—Dolly Parton (M. O'Donoghue), RCA 13057 (Lease Loved, Velvet Apple, BMI)
26	1	14	**MOUNTAIN OF LOVE**—Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)
☆ 27	30	4	**MOUNTAIN MUSIC**—Alabama (R. Owen), RCA 13019 (Maypop, BMI)
28	29	9	**DON'T COME KNOCKIN**—Cindy Hurt (M.T. Heeney, F. Matan), Churchill 94000 (MCA) (Cedarwood, BMI)
☆ 29	31	4	**ALWAYS ON MY MIND**—Willie Nelson (J. Christopher, W. Thompson, M. James), Columbia 18-02741 (Screen Gems-EMI, Rose Bridge, BMI)
☆ 30	32	6	**A LITTLE BIT CRAZY**—Eddy Raven (E. Raven), Elektra 47413 (Milene, ASCAP)
☆ 31	33	5	**DON'T LOOK BACK**—Gary Morris (G. Morris, E. Setser), Warner Bros. 50017 (G. Morris, WB, ASCAP/Warner Tamerlane, BMI)
☆ 32	34	6	**YOU'RE NOT EASY TO FORGET**—Dottie West (C. Weil, T. Snow), Liberty 1451 (ATV, Mann And Weil, Braintree, Snow, BMI)
☆ 33	37	5	**SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)**—Gene Watson (S.P. Spurgin, J.D. Mendenhall), MCA 52009 (Booth And Watson, BMI)
★ 34	36	7	**VICTIM OR A FOOL**—Rodney Crowell (R. Crowell), Warner Bros. 5000B (Coolwell, Granite, ASCAP)
☆ 35	38	5	**SOMEDAY SOON**—Moe Bandy (I. Tyson), Columbia 18-02735 (W.B., ASCAP)
★ 36	40	5	**IT'S A LONG WAY TO DAYTONA**—Mel Tillis (M. Tillis), Elektra 47412 (M. Tillis, BMI)
★ 37	39	7	**YOU SURE KNOW YOUR WAY AROUND MY HEART**—Louise Mandrell (T. Rocco, R. Bourke, C; Black), RCA 13039 (Bibo, Welk, Chappell, ASCAP)
☆ 38	41	4	**KANSAS CITY LIGHTS**—Steve Wariner (K. Fleiming, D.W. Morgan), RCA 13072 (Tom Collins, BMI)
☆ 39	43	3	**JUST TO SATISFY YOU**—Waylon & Willie (W. Jennings, D. Bowman), RCA 13073 (Irving, Parody, BMI)
☆ 40	47	3	**YOU'LL BE BACK**— The Statler Brothers (W. Holyfield, J. Russell), Mercury 76142 (Bibo, Welk, Sunflower, ASCAP, BMI)
☆ 41	48	4	**I FEEL IT WITH YOU**—Kieran Kane (K. Kane, R. Kane), Elektra 47415 (Cross Keys, Lilton, ASCAP)
☆ 42	52	2	**TEARS OF THE LONELY**—Mickey Gilley (W. Holyfield), Epic 14-02774 (Welk/Bibo, ASCAP)
43	16	15	**BLUE MOON WITH HEARTACHE**—Rosanne Cash (R. Cash), Columbia 18-02659 (Hotwire, Atlantic, BMI)
44	28	11	**DON'T EVER LEAVE ME AGAIN**—Vern Gosdin (M.D. Barnes), AMI 1302 (Blue Lake, BMI)
45	35	16	**DO ME WITH LOVE**—Janie Fricke (J. Schweers), Columbia 18-02644 (Jack & Bill, Welk, ASCAP)
★ 46	51	5	**I'VE JUST SEEN A FACE**—Calamity Jane (J. Lennon, P. McCartney), Columbia 18-02715 (Maclen, Bmi)
47	49	6	**AND THEN SOME**—Bobby Smith (J. Slate, L. Henley, M. Gray), Liberty 1452 (House Of Gold, Chinnichap, Careers, BMI)
★ 48	55	5	**LOVE TAKE IT EASY ON ME**—La Costa Tucker (D. Linde, A. Rush), Elektra 47414 (Combine, BMI)
49	50	6	**LUCY AND THE STRANGER**—Bobby Goldsboro (B. Goldsboro), Curb 5-02726 (CBS) (House Of Gold, BMI)
☆ 50	58	2	**TAKE ME TO THE COUNTRY**—Mel McDaniel (Scaife, Singleton, Rogers), Capitol 5095 (Vogue/Partner/Bibo/Welk, BMI/ASCAP)
☆ 51	59	2	**TRAVELIN' MAN**—Jacky Ward (J. Fuller), Asylum 47424 (4 Star, BMI)
52	42	8	**TOOK IT LIKE A MAN, CRIED LIKE A BABY**—Cedar Creek (R. Bourke, C. Black, T. Rocco), Moon Shine 3003 (Chappell, ASCAP/Tri-Chappell, SESAC)
★ 53	60	2	**HOLED UP IN SOME HONKY TONK**—Joe Sun (D. Dillon, F. Dycus, B. Mevis), Elektra 47417 (Tree, BMI/Golden Opportunity, Sesac/Gid, ASCAP)
★ 54	61	4	**DIAMOND IN THE ROUGH**—Karen Taylor (T. Sparks), Mesa 1111 (NSD) (Bill-Kar, SESAC)
☆ 55	62	2	**I'M GOIN' HURTIN'**—Joe Stampley (J. Dickens), Epic 14-02791 (Baray/Mullet, BMI)
56	44	16	**IF YOU'RE WAITING ON ME**—The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)
★ 57	63	2	**LOVE IS**—Allen Tripp (D. Heavener), Nashville 1001 (ISPD, ASCAP)
☆ 58	69	2	**I HAD IT ALL**—Fred Knoblock (T. Moretti, F. Knoblock, S. Allen), Scotti Bros. 5-02752 (CBS) (Flowering Stone, ASCAP/Legendsongs, BMI)
★ 59	64	2	**MY LOVE BELONGS TO YOU**—Ronnie Rogers (R. Rogers), Lifesong 45095 (Sister John/Sugar Plum/New Keys, BMI)
★ 60	65	3	**I NEVER KNEW THE DEVIL'S EYES WERE BLUE**—Terry Gregory (L. Dresser), Handshake 02736 (Easy Listening, Galleon, ASCAP)
61	45	14	**MIS'RY RIVER**—Terri Gibbs (G. Worf), MCA 51225 (Chiplin, ASCAP)
62	46	18	**YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD**—Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)
★ 63	70	3	**BAD NEWS**— Boxcar Willie (J.D. Loudermilk), Main Street 951 (Acuff-Rose, BMI)
64	66	3	**IN LOVE WITH LOVING YOU**—Keith Stegall (K. Stegall, C. Monk), EMI-America 8107 (April, ASCAP/Blackwood, BMI)
65	67	4	**MOANING THE BLUES**—Kenny Dale (J.D. Meister, W.W. Wimberly), Funderbird 50 (Publicare, ASCAP)
66	68	4	**I'LL MISS YOU**—Stella Parton (B. Teague), Town House 1056 (My Mama's, BMI)
★ 67	NEW ENTRY		**FOR ALL THE WRONG REASONS**—The Bellamy Brothers (D. Bellamy), Elektra 47431 (Bellamy/Famous, ASCAP)
68	53	9	**FROM LEVI'S TO CALVIN KLEIN JEANS**—Brenda Lee (R.D. Runyeon, R. Lathrop, B. Jones), MCA 51230 (Tree, BMI/Cross Keys, ASCAP)
★ 69	74	3	**KEY LARGO**— Bertie Higgins (B. Higgins, S. Limbo), Kat Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
★ 70	79	2	**A THING OR TWO ON MY MIND**—Gene Kennedy & Karen Jeglum (M. Fagan), Door Knob 82-173 (Door Knob, BMI)
★ 71	NEW ENTRY		**JUST GIVE ME WHAT YOU THINK IS FAIR**—Leon Everette (R. Gosdin, V.L. Haywood, J. Twill), RCA 13079 (Window, BMI)
72	54	8	**WRITTEN DOWN IN MY HEART**—Ray Stevens (W.T. Davidson), RCA 13038 (Grand Avenue, ASCAP)
★ 73	NEW ENTRY		**ANOTHER CHANCE**—Tammy Wynette (B. Drawdy, J. Taylor, D. Knutson), Epic 14-02770 (First Lady, Sylvias Mother, BMI)
★ 74	NEW ENTRY		**LAST OF THE SILVER SCREEN COWBOYS**—Rex Allen Jr. (M. Brown, S. Dorff, S. Garrett), Warner Bros. 50035 (Peso, BMI)
★ 75	84	2	**I'VE GOT A BAD CASE OF YOU**—Marie Osmond (W. Aldridge, T. Brasfield), Elektra 47430 (Rick Hall, ASCAP)
★ 76	86	2	**THE FLAME**—Rita Remington (L. Shell, H. Lindsey), Plantation 711-3259 (Tree, BMI)
★ 77	NEW ENTRY		**RING ON HER FINGER, TIME ON HER HANDS**—Lee Greenwood (D. Goodman, P. Rose, M.A. Kennedy), MCA 52026 (Tree, Love Wheel, BMI)
78	56	15	**WHEN A MAN LOVES A WOMAN**—Jack Grayson (A. Wright, C. Lewis), Koala 340 (Cotillion, Quinzy, BMI)
★ 79	NEW ENTRY		**THE TWO-STEP IS EASY**—Michael Murphy (M. Murphey), Liberty 1455 (Timberwolf, BMI)
80	83	2	**EVEN IF IT'S WRONG**—Jimmi Cannon (J. Louis), Warner Bros. 50024 (Steel City, BMI)
81	57	14	**INNOCENT LIES**—Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)
★ 82	NEW ENTRY		**COME LOOKING FOR ME**—Lobo (Lobo), Lobo 4 (Lobo, ASCAP)
83	71	5	**THAT'S WHAT YOUR LOVIN' DOES TO ME**—Peggy Forman (J. Slofner), Dimension 1027 (Almarie, BMI)
★ 84	NEW ENTRY		**GYPSY AND JOE**—Sammi Smith (B. Guitar), Sound Factory 433 (Chablis, BMI)
★ 85	NEW ENTRY		**LOVING YOU IS ALWAYS ON MY MIND**—Terry Dale (J. MacRae, B. Morrison), Lanedale 711 (Southern Nights, ASCAP)
86	72	12	**NO RELIEF IN SIGHT**—Con Hunley (R. Bourke, G. Dobbins, J. Wilson), Warner Bros. 49887 (Chappell, ASCAP)
87	73	12	**LIES ON YOUR LIPS**—Cristy Lane (L. Shell, J. Dowell), Liberty 1443 (C. Lane, New Albany, BMI)
88	75	3	**HANDY MAN**—Joel Hughes (J. Jones, O. Blackwell), Sunbird 7569 (Unart, BMI)
89	76	19	**LORD I HOPE THIS DAY IS GOOD**—Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)
90	77	3	**PAIN IN MY PAST**—The Rovers (F. Dycus, M.D. Barnes), Cleveland International 14-02728 (Epic) (ATV, Screen Gems-EMI, BMI)
91	78	10	**BUT IT'S CHEATING**—The Family Brown (B. Brown), RCA 13015 (Terrace, ASCAP)
92	80	17	**EVERBODY MAKES MISTAKES/WILD TURKEY**—Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffatt, P. Sebert), Columbia/Sherrill 18-02637 (Algee, Song Biz, BMI)
93	81	7	**I'D LOVE YOU TO WANT ME**—Narvel Felts (Lobo), Lobo III (Famous, ASCAP)
94	82	10	**TIL SOMETHING BETTER COMES ALONG**—R.C. Bannon (R.C. Bannon, J. Bettis), RCA 13029 (Warner Tamerlane/Sweet Harmony, BMI)
95	85	3	**MADE IN THE USA**— The Four Guys (C. Moman, B. Emmons), JNB 1001 (Baby Chick, Vogue, BMI)
96	87	14	**IF SOMETHING SHOULD COME BETWEEN US**—Burrito Brothers (J. Beland, G. Guilbeau), Curb/CBS 52641 (Atlantic, BMI)
97	88	19	**ONLY ONE YOU**—T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)
98	89	19	**SHINE**—Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)
99	90	6	**I NEVER HAD THE ONE THAT I WANTED/BANDER TEXAS**—Solid Gold Band (Gray, Wooley, Williams, Russell), NSD 12 (Vanjo, Keithlee, Trail Of Tears, BMI)
100	91	12	**GUILTY EYES**—Bandana (J. Dowell, K. Blazy), Warner Bros. 49872 (New Albany, BMI/Hoosier, ASCAP)

☆ Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).



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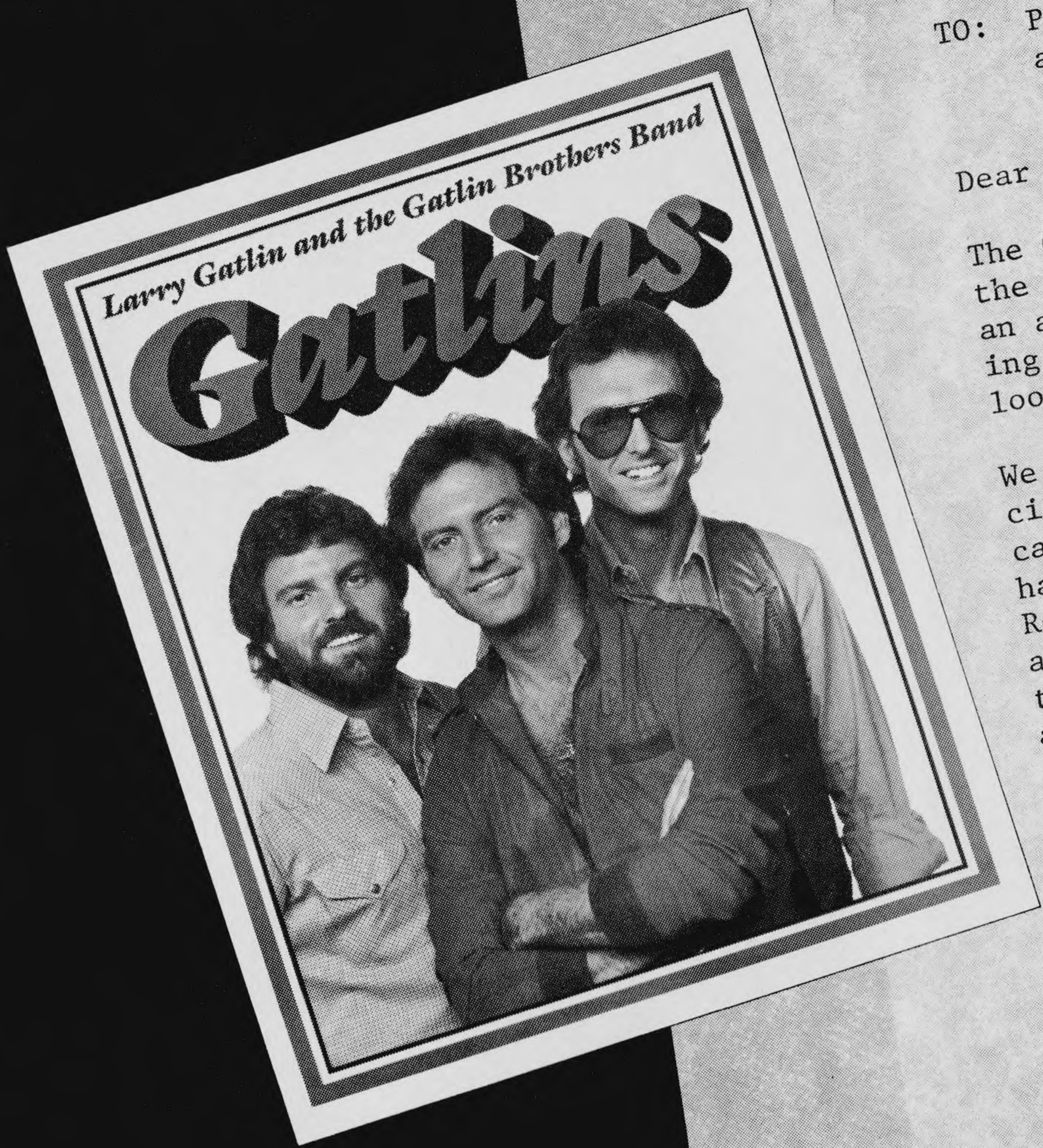
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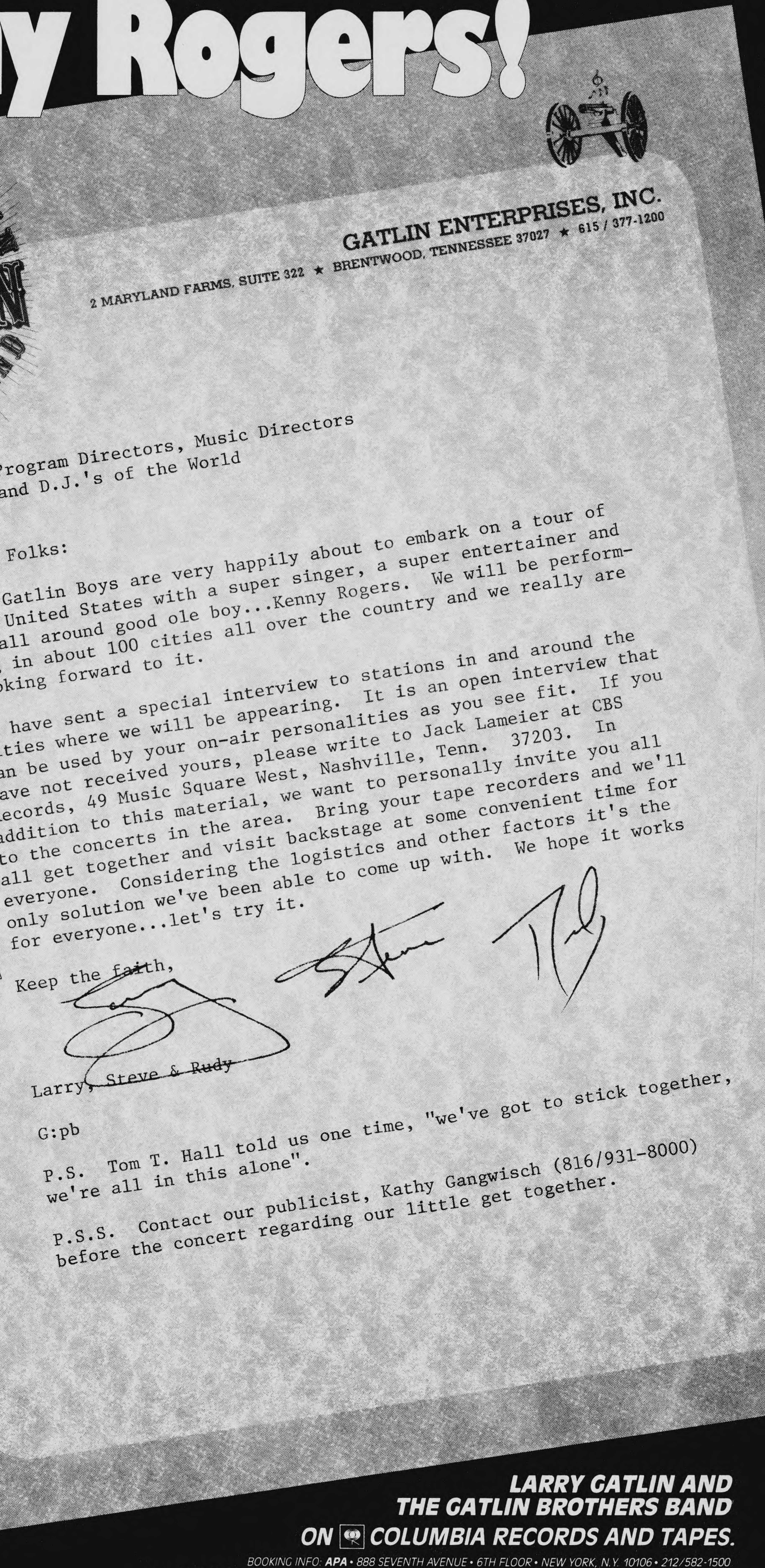

LARRY GATLIN AND THE GATLIN BROTHERS BAND

GATLIN ENTERPRISES, INC.
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TO: Program Directors, Music Directors
and D.J.'s of the World

Dear Folks:

The Gatlin Boys are very happily about to embark on a tour of the United States with a super singer, a super entertainer and an all around good ole boy...Kenny Rogers. We will be performing in about 100 cities all over the country and we really are looking forward to it.

We have sent a special interview to stations in and around the cities where we will be appearing. It is an open interview that can be used by your on-air personalities as you see fit. If you have not received yours, please write to Jack Lameier at CBS Records, 49 Music Square West, Nashville, Tenn. 37203. In addition to this material, we want to personally invite you all to the concerts in the area. Bring your tape recorders and we'll all get together and visit backstage at some convenient time for everyone. Considering the logistics and other factors it's the only solution we've been able to come up with. We hope it works for everyone...let's try it.

Keep the faith,

Steve

Larry, Steve & Rudy

G:pb

P.S. Tom T. Hall told us one time, "we've got to stick together, we're all in this alone".

P.S.S. Contact our publicist, Kathy Gangwisch (816/931-8000) before the concert regarding our little get together.

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Nashville Scene

By KIP KIRBY

It was a busy week for Scene, as a number of artists found time to pick up the phone or write about their latest whereabouts and doings. We always enjoy hearing directly from acts. . .

Diane Pfeifer dropped a note (on her instantly-recognizable shocking pink stationery) to say she's in Dallas opening a week's engagement with the Smothers Brothers, after finishing new Capitol sides in Nashville with producer Kyle Lehning. This was Pfeifer's first time in the studio with Lehning, although we also hear that Lehning's going to be producing **Phil Everly** for Capitol. Watch for Diane's newest single around mid-April.

Gary Morris phoned to chat about his just-released Warner Bros. LP, titled "Gary Morris." (Retailers ought to like the visually-gripping color dynamics of Dick Zimmerman's cover on Morris, a much classier-than-average country LP cover guaranteed to set it apart in the browser bins.) Warner Bros.' Nashville publicity director Bonnie Rasmussen hosted a listening party for Gary this past week and combined the event with an old-fashioned ice cream sundae blast for press and label staff at her home. (Speaking of Bonnie Rasmussen, by the way, she's become something of a celebrity herself after appearing in a recent full-page WB ad with **Rodney Crowell** in Billboard.)

Then **John Beland** of the **Burrito Brothers** called from California to say that **Allen** and **David Frizzell** and **Shelly West** are endorsing their campaign to get **Lefty Frizzell** voted into the Country Music Hall of Fame this year. The Burritos have written a letter to the CMA's nominating committee, recommending that Lefty's name again be put on the agenda for consideration. Along the same lines, **Dugg Collins**—program director at KIX-AM in Amarillo—writes in to wish the Burrito Brothers luck in this campaign. Collins says he and Biff Collie have been working on Frizzell's behalf as well for several years, and he hopes to continue the groundswell again this year, or until Lefty's safely ensconced in the Hall of Fame.

Churchill Records' **Cindy Hurt** was making visits to radio stations in her hometown of Chicago recently (in the midst of a snowstorm) when her car skidded on ice and overturned. Although emergency units had to be called in to extricate the petite singer from the wreckage, she was miraculously unharmed. With **"Don't Come Knockin',"** Cindy has her first top 30 single on the Billboard chart.

Terri Gibbs has cut music tracks for a McDonald's tv commercial campaign slated to air this spring. The promo is called "Back Home Again," and represents the first time McDonald's has used a country singer for tv spots. . . . And **Slim Whitman** guests on the late-night "David Letterman" show April 1.

KFKF (which just converted to country) is starting out with a splash. The station is presenting **Ronnie McDowell** in concert Tuesday (23) at the 950-seat Kansas City Opry in Independence, Mo. Since McDowell hasn't appeared in this market in some time, lines began forming for tickets long before the box office opened, the show sold out in two hours, and ticket buys had to be limited to five per customer.

Steve Wariner, who has now joined the ranks as one of his state's "great Kentuckians," has also been made an "honorary Kentucky Colonel." . . . **Earl Thomas Conley's** back in the studio working on his second RCA album due for July. One of his new tunes was penned by ETC and **Randy Scruggs**—and it's Scruggs' studio that Earl records in. Randy, an accomplished studio guitarist, is also a fine writer, so the collaboration ought to be a good one.

Don King has wound up his recent European tour, which included concerts in Munich, Rotterdam, Hilversum (Holland) and tapings of Freddy Quinn's "Country Time" German tv special. As a result, King's current Epic LP, **"Whirlwind,"** is being released in Holland this week, with German release set for June. And Don's due to return to Europe for more appearances this fall.

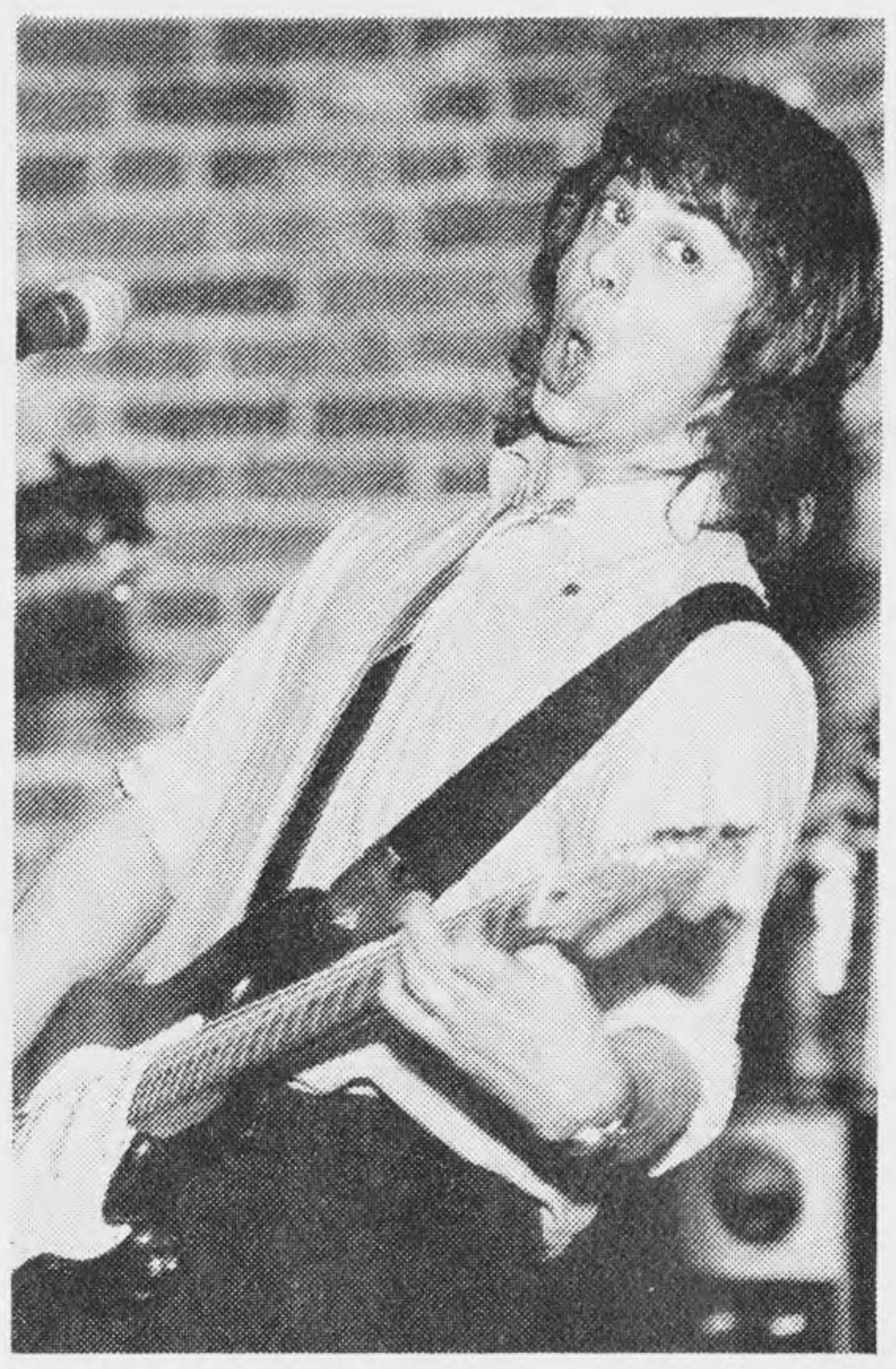
Roy Clark has been voted Playboy Magazine's "country string instrumentalist of the year" in its annual readers' music poll. Of course, we can't resist adding that this is the same poll whose readers voted **Linda Ronstadt** "best country female vocalist"—and we all know how many years it's been since Ronstadt's name showed up on any country radio playlists. . .

When this column recently referred to **Dolly Parton's** new "Everything's Beautiful" cosmetics line and wondered about the name—we didn't know she'd written a tune by that title when she used to write for Combine Music. Her song, "Everything's Beautiful (In Its Own Way)," predated **Ray Stevens'** by a year or so.

Loretta Lynn's decided to hold off starting work on her second book, due to her non-stop work schedule. She'll be performing at the World's Fair in Knoxville on Aug. 26, and goes to Lake Tahoe for a headline appearance there following the Academy of Country Music Awards being televised from Knott's Berry Farm April 29.

It was too bad that songwriter **Bob McDill's** acceptance speech got cut off during the taping of the "Music City News Top Country Hits Of The Year" show at Opryland two weeks ago. McDill and co-writer **Wayland Holyfield** earned their award for **Janie Fricke's** "I'll Need Someone To Hold Me (When I Cry)," but only Holyfield's remarks were heard. When it came McDill's turn, the orchestra music behind him began at full volume and the Welk writer's thanks fell on deaf ears. Which is a shame, too, because not only is Bob McDill one of Nashville's very finest songwriters, he's also one of its most publicity-shy, and this would have been one of his rare moments in front of the camera and behind the microphone!

Mac Davis headlines a concert at the popular Houston Livestock Rodeo, marking his first performance in five months. Mac's been filming his next movie, "The Sting II," thus curtailing live dates until production's wrapped.



FLOWER POWER—Danny Flowers, lead singer for the Scratch Band, a new MCA group, performs during a recent showcase at the Cannery in Nashville. The group doubles as Don Williams' backup band.

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Frazier Tops Music City News Awards

NASHVILLE—Dallas Frazier took top honors as songwriter of the year at the second annual Music City News "Top Country Hits Of The Year" awards show. Also receiving kudos were the songwriters of the 10 best country songs of 1981, as determined by the readership of the fan publication.

Frazier was the only dual winner of the evening, also picking up an award for "Elvira." Wayland Holyfield was the only previous recipient honored, winning this year with Bob McDill for "I'll Need Someone To Hold Me When I Cry" and last year with Bob House for "Could I Have This Dance."

Also receiving awards were Harold and Don Reid, "Don't Wait On Me"; Jimbeau Hinson and Roy August, "Fancy Free"; Randy Owen, "Feels So Right"; and Kye Fleming and Dennis Morgan, "I Was Country When Country Wasn't Cool."

Rounding out the winners were Harlan Sanders and Rick Beresford, "If Drinkin' Don't Kill Me (Her Memory Will)"; Donny Lowery and Mac McAnally, "Old Flame"; Mike Huffman, "Tight Fitting Jeans"; and Larry Collins and Sandy Pinkard, "You're The Reason God Made Oklahoma."

Roger Miller performed a medley of his hits and received a special award for his songwriting contributions. Also performing were Alabama, the Oak Ridge Boys, George Jones, Janie Fricke, Conway Twitty, David Frizzell & Shelly West, the Statler Brothers and Fleming and Morgan. Filling out the entertainment lineup were cohosts Kris Kristofferson and Tanya Tucker.

Telecast from the Grand Ole Opry, the two-hour show was seen live in 30 markets and will be syndicated in at least 140 other markets.

Chart Fax

Oaks Budge 'Bama Boys; MCA, RCA Top 1st Quarter

By ROBYN WELLS

NASHVILLE—"She Left Love All Over Me" pushes **Razzy Bailey's** string of consecutive toppers to five. In fact, Bailey hasn't missed the top spot since he first hit it with "Loving Up A Storm" in the fall of 1980. Rounding out his full-house of No. 1 tunes are "I Keep Coming Back"/"True Life Country Music," "Friends"/"Anywhere There's A Jukebox" and "Midnight Hauler"/"Scratch My Back."

Bailey's summit stopper also marks the second week in a row that **RCA** has captured the premier country position. **MCA** did the deed earlier this year with **Don Williams'** "Lord, I Hope This Day Is Good" and **Ed Bruce's** "You're The Best Break This Old Heart Ever Had." The Nipper last had back-to-back No. 1 tunes at the close of '81 with **Steve Wariner's** "All Roads Lead To You" and **Alabama's** "Love In The First Degree."

Over on the LP chart, the **Oak Ridge Boys'** "Bobbie Sue" nudges **Alabama's** "Feels So Right" out of the top spot. The Oaks' "Fancy Free," which has been in the top 10 of the album chart for 39 weeks, spent two weeks at the top in '81. And both the Oaks and Alabama are the only acts who have two albums in the top 10 of the chart this week, as Alabama's "Mountain Music" leaps 31 spots to superstarrred seven.

The **Bellamy Brothers** make their Elektra debut this week with "For All The Wrong Reasons," making them the fifth brotherhood to grace the current country chart. Starred contenders in this fraternity are **Larry Gatlin and the Gatlin Brothers Band,** "In Like With Each Other"; **Tompall and the Glaser Brothers,** "It'll Be Her"; and the **Statler Brothers,** "You'll Be Back." Rounding out the quintet are the **Burrito Brothers** with "If Something Should Come Between Us," which peaked at 27.

And now it's that time again, folks—**Chart Fax's** recap of the first quarter of '82, compared with that of '81. Leading the labels in singles is **MCA** with four, closely followed by **RCA** with three. Leading the game at this point last year were RCA and Elektra, with three toppers apiece, while MCA only had one No. 1 tune to its credit.

Rounding out the labels' share of the country summit thus far in '82 are **Capitol, Warner/Curb, Elektra, Epic** and **Columbia,** all with one topper apiece. At this point last year, Warner/Curb had two No. 1 tunes, while MCA, Epic, Liberty and Columbia all had one to their credit.

Two females—**Juice Newton** and **Rosanne Cash**—have broken to the top so far this year, compared to three—**Dolly Parton, Charly McClain** and **Dottie West**—by this time in '81. And three artists—**Gene Watson, Ed Bruce** and Newton—have seen the premier country position for the first time this year, compared to one—McClain—during the first quarter of '81.

All of '82's toppers so far have been recorded by solo artists, whereas at this point last year, only one duo or group—the **Bellamy Brothers**—had scored a No. 1 tune. And not one of this year's toppers have managed to hang onto the premier position for more than one week, a situation which also held true last year at this time.

On the album side, **RCA** wins hands down as **Alabama's** "Feels So Right" has held the top spot for 10 weeks during the first quarter. Rounding out the No. 1 LP winners thus far this year are Columbia's **Willie Nelson** with his "Greatest Hits" and MCA's **Oak Ridge Boys** with "Bobbie Sue." Both albums managed to dislodge Alabama for one week apiece during the first quarter.

In '81 on the LP chart RCA was also the first quarter leader with **Ronnie Milsap's** "Greatest Hits" (one week) and **Dolly Parton's** "9 To 5 And Odd Jobs" (seven weeks). And holding down the top spot for four weeks during the first quarter of '81 was Liberty's **Kenny Rogers** with his "Greatest Hits." One final album note: thanks largely to Alabama, groups have occupied the country LP summit for 11 weeks during the first quarter of '82, whereas they were shut out completely during '81.

Epic Promo On Haggard Album

NASHVILLE – An Epic promotion focusing on Merle Haggard's album, "Big City," and his recent appearance at the Houston Livestock Show & Rodeo, involved a number of national country radio stations in a 10-day contest. Details of the giveaway (with each station setting up its own contest) included two roundtrip Texas International Airlines tickets to Houston, two tickets to Haggard's appearance at the Astrodome, and an invitation to an Epic reception for Haggard in conjunction with the show. 13 stations participated in the promotion.

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Hot Country LPs™

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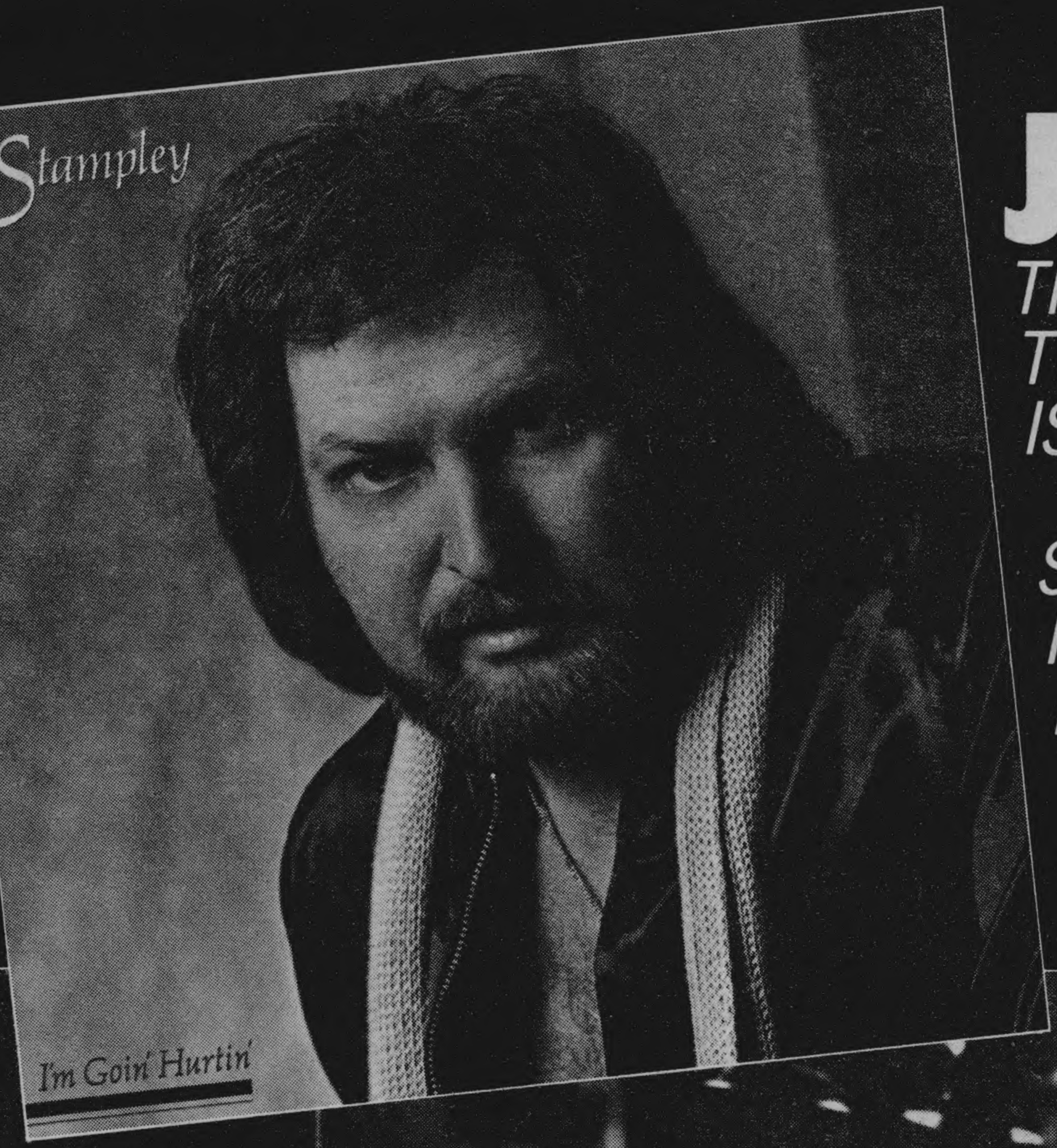
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	2	5	**BOBBIE SUE** Oak Ridge Boys, MCA 5294
2	1	54	**FEELS SO RIGHT ▲** Alabama, RCA AHL1 3930
3	3	20	**BIG CITY** Merle Haggard, Epic FE 37593
4	4	27	**GREATEST HITS** Willie Nelson, Columbia KC2 37542
★ 5	7	3	**BLACK ON BLACK** Waylon Jennings, RCA AHL1 4247
★ 6	9	17	**STILL THE SAME OLE ME** George Jones, Epic FE 37106
☆ 7	38	2	**MOUNTAIN MUSIC** Alabama, RCA AHL1 4229
8	5	42	**FANCY FREE ▲** The Oak Ridge Boys, MCA 5209
9	6	7	**SOUTHERN COMFORT** Conway Twitty, Elektra EI 60005
10	8	8	**FINALLY** T.G. Sheppard, Warner/Curb BSK 3600
11	12	30	**THE PRESSURE IS ON** Hank Williams Jr., Elektra/Curb 5E 535
12	11	53	**JUICE ▲** Juice Newton, Capitol ST 12136
13	10	6	**FEELIN' RIGHT** Razzy Bailey, RCA AHL1 4228
14	15	15	**CIMARRON** Emmylou Harris, Warner Bros. BSK 3603
15	14	94	**MY HOME'S IN ALABAMA ●** Alabama, RCA AHL1-3644
16	13	31	**STEP BY STEP ●** Eddie Rabbitt, Elektra 5E 532
17	16	23	**BET YOUR HEART ON ME** Johnny Lee, Full Moon/Asylum 5E 541
18	20	73	**GREATEST HITS ●** The Oak Ridge Boys, MCA 5150
19	17	38	**SHARE YOUR LOVE ▲** Kenny Rogers, Liberty LOO 1108
20	23	21	**WAITIN' FOR THE SUN TO SHINE** Ricky Skaggs, Epic FE 37193
21	21	75	**GREATEST HITS ▲** Kenny Rogers, Liberty LOO 1072
22	18	27	**HOLLYWOOD, TENNESSEE** Crystal Gayle, Columbia FC 37438
23	24	5	**ME AND MY R.C..** Louise Mandrell & R.C. Bannon, RCA AHL1 4059
★ 24	NEW ENTRY		**ALWAYS ON MY MIND** Willie Nelson, Columbia FC 37951
25	25	53	**SEVEN YEAR ACHE** Rosanne Cash, Columbia JC 36965
26	22	15	**GREATEST HITS** Jim Reeves & Patsy Cline, RCA AHL1 4127
★ 27	37	7	**THE DAVID FRIZZELL AND SHELLY WEST ALBUM** Warner/Viva BSK 3643
28	19	29	**THERE'S NO GETTING OVER ME ●** Ronnie Milsap, RCA AHL1 4060
29	31	26	**STRAIT COUNTRY** George Strait, MCA 5248
30	33	152	**GREATEST HITS ▲** Waylon Jennings, RCA AAL1-3378
31	29	32	**YOU DON'T KNOW ME** Mickey Gilley, Epic FE 37416
32	34	21	**DESPERATE DREAMS** Eddy Raven, Elektra 5E 545
33	35	4	**I LIE** Loretta Lynn, MCA 5293
34	27	76	**GREATEST HITS ▲** Ronnie Milsap, RCA AAL1 3772
35	30	78	**I AM WHAT I AM ●** George Jones, Epic JE 36586
★ 36	46	2	**I AIN'T HONKY TONKIN NO MORE** Joe Sun, Elektra EI 60010
37	28	78	**GREATEST HITS ▲** Anne Murray, Capitol SOO 12110
38	42	22	**LOVIN HER WAS EASIER** Tompall and the Glaser Brothers, Elektra 5E 542
39	43	4	**KIERAN KANE** Kieran Kane, Elektra E1 60004
40	32	21	**GREATEST HITS** Charley Pride, RCA AHL1 4151
41	41	9	**ONE TO ONE** Ed Bruce, MCA 4910
☆ 42	74	37	**YEARS AGO** The Statler Brothers, Mercury SRM 16002
43	40	38	**MR. T** Conway Twitty, MCA 5204
44	45	3	**GIVIN' HERSELF AWAY** Gail Davies, Warner Bros. BSK 3636
45	26	36	**ESPECIALLY FOR YOU** Don Williams, MCA 5210
46	48	34	**TAKIN IT EASY** Lacy J. Dalton, Columbia FC 37327
47	36	24	**NOT GUILTY** Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464
48	54	44	**SURROUND ME WITH LOVE** Charly McClain, Epic FE 37108
49	52	16	**FIRE & SMOKE** Earl Thomas Conley, RCA AHL1 4135
★ 50	NEW ENTRY		**SEASONS OF THE HEART** John Denver, PCA AHL1 4256
51	39	29	**LIVE** Barbara Mandrell, MCA 5243
52	57	24	**SLEEPING WITH YOUR MEMORY** Janie Fricke, Columbia FC 37535
53	44	19	**I JUST CAME HOME TO COUNT THE MEMORIES** John Anderson, Warner Bros. BSK 3599
54	53	35	**WITH LOVE** John Conlee, MCA 5213
55	59	44	**CARRYIN' ON THE FAMILY NAMES** David Frizzell & Shelly West, Warner Bros. BSK 3555
56	47	60	**ROWDY** Hank Williams Jr., Elektra/Curb 6E 330
57	49	124	**THE BEST OF EDDIE RABBITT ●** Elektra 6E 235
58	50	27	**FAMILY TRADITION** Hank Williams Jr., Elektra/Curb 6E 194
59	56	203	**STARDUST ▲** Willie Nelson, Columbia JC 35305
60	62	89	**HORIZON ▲** Eddie Rabbitt, Elektra 6E-276
61	55	33	**GOOD TIME LOVIN' MAN** Ronnie McDowell, Epic FE 37399
62	60	49	**I LOVE EM ALL** T.G. Sheppard, Warner/Curb BSK 3528
63	64	84	**I BELIEVE IN YOU ▲** Don Williams, MCA 5133
64	63	12	**WHERE DO YOU GO WHEN YOU DREAM** Anne Murray, Capitol SOO 12144
65	66	23	**MIDNIGHT CRAZY** Mac Davis, Casablanca NBLP 7257
66	61	27	**HABITS OLD & NEW ●** Hank Williams Jr., Elektra/Curb 6E 278
67	70	22	**RODNEY CROWELL** Rodney Crowell, Warner Brothers BSK 3587
68	71	22	**FRAGILE, HANDLE WITH CARE** Cristy Lane, Liberty LT 51112
69	72	37	**URBAN CHIPMUNK ●** The Chipmunks, RCA AFL1 4027
70	75	25	**TOWN & COUNTRY** Ray Price, Dimension DL 5003
71	69	23	**OLD LOVES NEVER DIE** Gene Watson, MCA 5241
72	67	18	**RODEO ROMEO** Moe Bandy, Columbia FC 37568
73	51	124	**WHISKEY BENT AND HELL BOUND** Hank Williams Jr., Elektra/Curb 6E-237
74	73	11	**ENCORE** George Jones, Epic FE 37123
75	58	14	**HURRICANE** Leon Everette, RCA AHL1 4152

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).



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TOPS AMARILLO MARKET

KIXZ-AM Wins Listeners Via 'Personality' Approach

• *Continued from page 49*

air at the same time," Collins says. "I think people are tired of hearing just a jukebox on the radio. I think they want to hear someone who is really talking to them."

KIXZ runs a playlist of approximately 50 records, averaging about 45% oldies. The emphasis is on solid country; Collins doesn't have a lot of patience for so-called country stations ladened with heavily crossover playlists. "I'm totally devoted to country artists," explains Collins. I'd much rather give the shot to a deserving country single than to Bertie Higgins, say, 'Key Largo.' "

On the other hand, Collins isn't inflexible: if listeners call the station's request lines to indicate a preference for a particular pop-flavored cut, he generally adds it, as in the case of Petula Clark's current single, "Natural Love."

KIXZ is owned by Mel Tillis. The singer stays in touch with station management frequently and occasionally schedules visits into the Amarillo market during tours. Tillis tries to make an appearance on KIXZ's annual free spring listener appreciation concert as well; this year, it takes place April 18 with T.G. Sheppard and Brenda Lee. The event is a popular one: the station usually packs a total of 15,000 listeners into the metropolitan Civic Center Coliseum for its two shows.

Collins' own promotions-conscious attitude extends to taking his own band, the West Texas Express, out to neighboring sites in the summer and setting up two-hour on-air remotes with KIXZ personalities. The remotes are timed to key area events such as rodeos, fairs and old settlers' reunions.

In addition to his programming duties, Collins handles the afternoon drive air shift. He has two female DJs: Jody Carter (who doubles as the station's public relations director) handles the morning drive with partner Dayton Todd, while Melanie Walker holds down the midday slot from 10 a.m.-2 p.m. Bob Sherwood, KIXZ's music director, oversees the 6 p.m. to midnight show, which is an all-request program five days a week. Lewis Crockett covers the late-night shift. Richard Haines serves as the station's general manager.

Admitting he's "concerned" about satellite programming services sterilizing country radio, Collins sums up KIXZ:

"There aren't enough radio stations doing personal things with artists and music any more. I guess you can say I'd like to bring back 'the good old days'—and I feel at KIXZ, it still is the good old days in a lot of ways. I'm loving every minute of it, and the ratings would seem to indicate our listeners feel the same way."

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Chart Reflects Indies' Success

4 Suppliers Attribute Brisk Sales To 'Extra Effort'

By LAURA FOTI

NEW YORK—There's an increasingly independent look to Billboard's Videocassette Top 40 Chart these days. Four independent suppliers have titles on the chart, and all attribute their success to the extra effort they put into promoting their titles.

The four companies are Media Home Entertainment, Thorn EMI, Vestron Video and Wizard Video. They feel that their being independent has helped them by allowing them to work closely with the producers whose films they distribute, as well as retailers.

"Retailers like to root for the little guy," says Jon Peisinger, president of Vestron, which has three titles in the Top 40. "We're not a major studio, but we find there's a lot of support, especially among the smaller dealers. The retailer feel the major studios are giving them an ultimatum in terms of how they run their businesses."

Adds Bill Gluckman, vice president sales and marketing for Media Home Entertainment (on the charts with Linda Blair's "Hell Night"), "As an independent we feel it's extremely important to support the dealers and distributors. It's a combination of efforts that sells the product. We do everything we can to see that the product is visible and the prices reasonable."

The indie advantage also comes into play when a company seeks the right to an independently produced film, especially when that film falls into a special niche.

"The majors have their own rosters of in-house producers," says Charles Band, president of Wizard Video. "I don't have any trouble convincing independent producers to come with us, because we can give their titles special handling." He points out, "Most successful independent films are also distributed through independents. That way the films don't get lost in the shuffle."

Being a smaller company, Wizard is also more flexible, Band says. "The majors have formulas, and their machinery doesn't allow them to make changes as quickly."

Wizard has "Texas Chainsaw Massacre" on the charts. The company also had a great deal of success with "Halloween."

"A title like 'Texas Chainsaw Massacre' is a real breakthrough title," says Band. "There's a built-in audience for that film. The trick is to take the other product that hasn't been widely exposed theatrically. At some point, people get tired of titles that have been shown to death on cable. Most people have never seen our titles before."

Band says it is difficult for an independent to achieve the sales success necessary to reach the Top 40 chart. "With most titles it's completely due to how hard we push," he says. "I Spit On Your Grave" stayed on the chart 20 weeks due, Band says, to packaging, pricing and promotional support.

Pricing was an important consideration for Vestron. "We invested time, effort and money in establishing a presence in the marketplace," says Peisinger. "We thought about how we'd market the product before we started.

"The approach we decided on included a pricing schedule that satisfied us and the producers we represent. It accounts for rental without the burden of leasing."

The top retail price for a Media title is $54.95.

Thorn EMI is on the Billboard chart with "One Flew Over The Cuckoo's Nest" and "Lord Of The Rings." "We're new in the U.S. market," points out vice president marketing Nick Santrizos. "It's great to see a marketplace that's so responsive. There's a delivery system that can act on good titles immediately."

Promotion for all four companies is mostly keyed to point of sale—posters, brochures and so on. "That's the most efficient way," says Santrizos, "because the population of VCRs is still so small. Our promotional program will surely become more expansive as the population grows."

Billboard photo by Alan Penchansky

VIDEO SCOOP—Things are popping at Sound Video Unlimited's mid-winter product show as president Noel Gimbel gives video dealer Ed Appelbaum the scoop on the IUD Video release, "The Story Of O." Applebaum, co-owner of the St. Paul, Minn. Video World chain, was one of 350 dealers attending the week-long Chicago product expo.

Sanyo Electric Postpones Videodisk Player Launch

TOKYO—Further evidence of the marketing difficulties new videodisk systems are experiencing worldwide comes with the decision by Sanyo Electric here to postpone its planned launch of VHD-style videodisk players in April.

The company says its indefinite postponement is a response to the poor sales of RCA's SelectaVision system in the U.S. and of Pioneer's laser-read system in Japan, and also to the local stagnation in consumer spending which it believes would preclude any immediate possibility of profitable trading.

Sanyo has the technology and facilities to manufacture all kinds of videodisk players, but having encountered great difficulty in selling the 6,000 CED units it shipped to the U.S. has now opted for a 'wait and see' policy. Production of CED players has been suspended and there is no intention to restart.

Currently, Victor and Matsushita still intend to launch VHD players in the Japanese market next month, but it is thought other manufacturers may well follow Sanyo's lead in postponing their entry to the marketplace with the JVC system.

NASHVILLE VIDEO—The Joe English Band christens Bullet Recording's major new audio/video capability with a six-camera shoot in Nashville.

Rift Between Video Associations Seen Growing Wider

• *Continued from page 3*

the time of the Consumer Electronics Show in January. VSDA claims 50-100 members, while VSRA declares itself to have between 750 and 1,000 members, since it is a loose coalition of local "splinter" groups that were already in existence, such as the Southern California Video Retailers Assn.

The president of that regional group, in fact, is John Pough, who also serves as vice president of the VSRA. "We do have some mutual goals," Pough says, "but we're against VSDA because they're distributor-controlled, not a grass roots effort. I don't like two organizations trying to pull retailers apart across the country, but there's a lot of personal conflict."

The conflicts are apparently irreconcilable, according to members of both camps. VSDA executive director Barry Locke says one of the major conflicts revolves around money.

"We're a non-profit group, but when we were discussing a merger with the VSRA appointed officials, they told me they were just in this for the money. They tell dealers, 'You can create your own little profit center, take in dues and spend the money any way you want.' "

Officials of the VSRA offer an opposite story. According to Rocco LaCapria of Brooklyn, one of the group's leaders, "The only reason we decided not to go with the VSDA was that there are too many distributors on their board. Our interests and distributors' interests are different; we want a group that's by retailers, for retailers."

LaCapria adds that VSRA has applied for non-profit status, and that VSRA officials have not even been reimbursed for their travel and phone expenses. "We are not making any money," he says.

Dues are $100 annually for each group.

The VSDA will be holding a series of regional meetings, beginning this month in Dallas. Cities to follow include Boston, New York and Miami. Representatives from studios will attend the meetings, according to the VSDA, to discuss issues with dealers.

Chrysalis, Vestron Join RIAA/Video

NEW YORK—The Video division of RIAA has two new members bringing the total number to 27. Vestron Video and Chrysalis Visual Programming have joined the list of members, made up of companies that manufacture and/or are licensed to manufacture or market prerecorded video programming solely for the family entertainment home marketplace.

Vestron, headquartered in Stamford, Conn., launched its first group of 10 programs at the Winter Consumer Electronics Show in January. Chrysalis is the first independent video programming entity to be organized by a major record company. Head is Paul Hutchinson, vice president finance and administration; Linda Carhart is general manager.

February Gold certifications from RIAA/Video were earned by MCA Videocassette/Videodisc for the Universal Pictures releases of "Night Hawks" and "The Deer Hunter." These are the company's 15th and 16th awards, representing at least 25,000 units with a retail list value of $1 million per title

Brady Develops Splicing Tapes

NEW YORK — Videocassette splicing tapes for Beta and VHS formats are available from the Specialty Tape Products Division of W.H. Brady Co., Milwuakee, Wis. Both feature adhesives developed by the company with non-oozing and cold flow characteristics.

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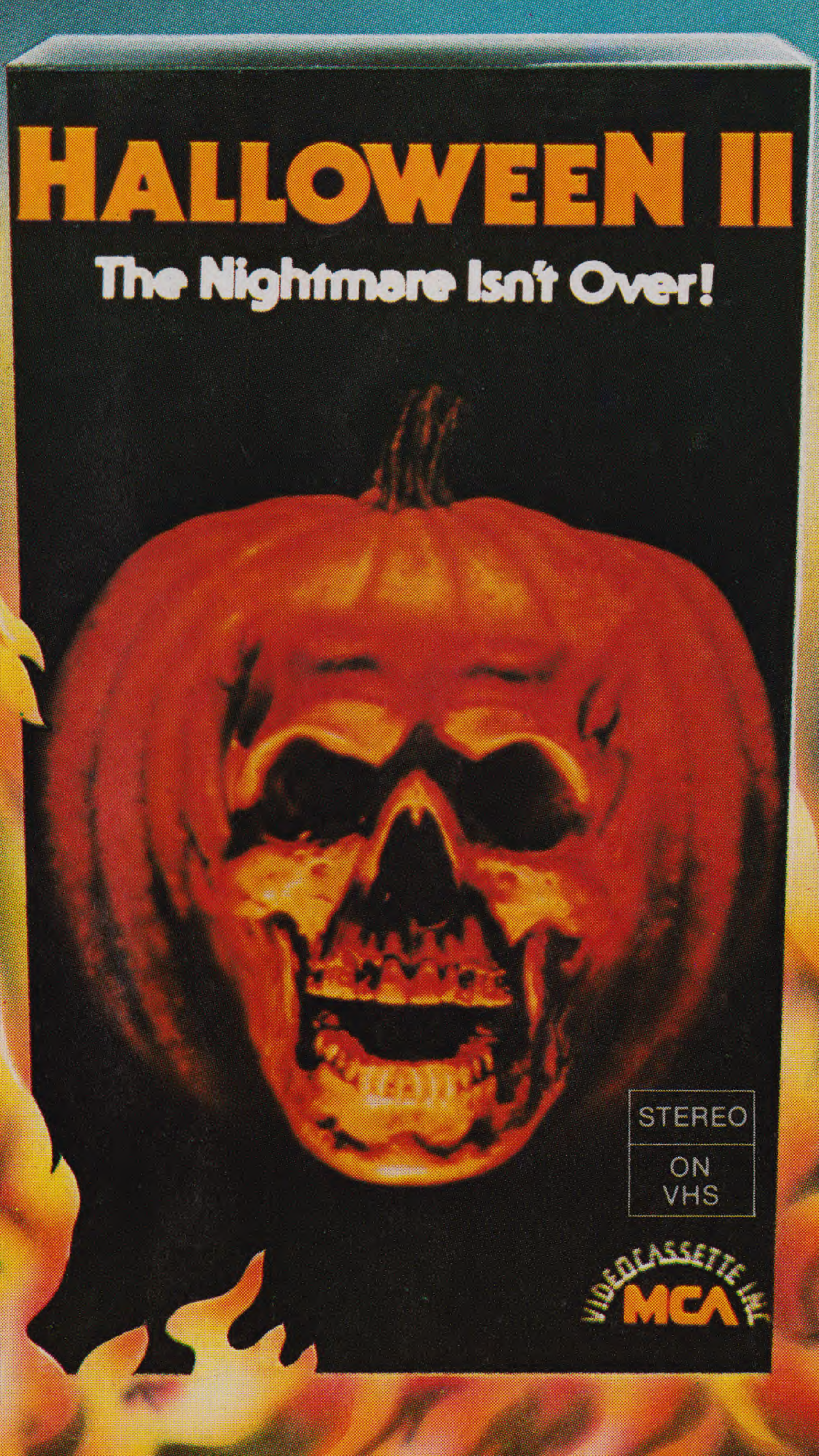

Blay Corp. Acquires Rights To Rank Films Library

NEW YORK—Andre Blay Corp. has acquired the North and South American rights to a library of films made by the British company Rank Films. Twenty of the 80 new titles will bow by June 1 in the U.S. and Canada. Also slated for introduction at that time is the second issue of "New Look," a men's magazine on videocassette.

Rank Films had already licensed 15 of its titles for the U.S. market, including "The Red Shoes," "Henry V" and "Great Expectations." The remaining 80 licensed to Blay include "In Which We Serve" with Noel Coward and John Mills, "A Tale Of Two Cities" with Dirk Bogarde, "Eagles' Wings" with Martin Sheen and Sam Waterson, and "Soldier Of Orange" with Havar and Edward Fox.

Andre Blay Corp. has also acquired the rights to a package of RKO film titles. Blay will choose 200 titles out of the more than 700 available to release in the Far East.

All Blay titles in the U.S. will sell at a list price of $49.95. "We are not a budget label," says president Andre Blay, "but not enough thought has been given in this industry as to how to develop an orderly market. Pricing practices are based on what the net worth is to a company rather than to the consumer.

"This doesn't mean I'll never release a title higher than $49.95. But there should be consistency and a value for the consumer. The pricing irresponsibility that's going on will put dealers out of business."

"New Look," Blay says, is a "hard sell, because it's a new concept, but it's filling a programming need." The next issue will include a segment on director Bernardo Bertolucci and an interview with Roger Vadim.

"We haven't done much advertising and promotion for 'New Look,' but that will begin. We're doing a test mailing this month because we're unhappy with the amount of inventory in the hands of distributors. We had planned to supply programming to the Playboy cable channel, but now they consider us competitive in nature."

Playboy, in fact, is introducing its own home video software, to be available by fall. Like the Blay/RCV production, Playboy will show interviews, video Playmates and special events.

Blay hopes to release "New Look" on CED videodisk, but says that RCA executives cannot agree on whether or not the programming is "pornography." RCA also has a contract to release certain Rank Films titles on disk, and Blay says that would help his marketing of the titles.

As an independent video label, Blay Corp. joins a strong list. Blay points out that independents have five of the top 10 titles on Billboard's Videocassette Top 40 chart. "It is possible for the independents to get hot product," he says. "I'm out hunting, negotiating, bargaining hard."

But Blay believes that to get the hot product, "We'll have to do prebuys, jump in and take some gambles, be part of the production budget. It's a major step for independents, because it involves an investment of half a million dollars for an unfinished product. But Home Box Office is doing it, and someone will have to start in the cassette area." Blay himself is "looking for music specials."

"As an independent you have to run faster. We have a catalog, so now the focus is switching to acquisitions of single titles, including prebuys."

Blay is outspoken on issues affecting the home video industry. On videocassette rental he says, "Customers are only renting because it's too expensive to buy. There's a huge demand just to watch the programs.

"I was part of designing the rental program at Magnetic Video (the corporation Blay founded, now Twentieth Century-Fox Video). I like the concept of A, B and C titles, but the execution is poor, and the prices are too high, so it stifles the marketplace."

Blay says he supports royalties on blank tape, not to send money to producers, but to lower the price difference between blank and prerecorded videotapes. **LAURA FOTI**

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ELDER STATESMAN

Goodhue Looks At Producing

By CARY DARLING

LOS ANGELES—John Goodhue, who could be considered an elder statesman in the rock video game, is getting ready to make another move. Already a veteran of the advertising industry, Goodhue wants to slowly ease out of solely directing promotional videos and concentrate on producing. To this end, Goodhue—who has done videos for Bruce Springsteen, Tom Petty and Kiss—has taken two young directors under his wing: Paul Justman and Peter Lippman.

"I'm beginning to work in other areas but I wanted to keep the musical thing alive," explains Goodhue. "I also see an opportunity for a different expression. I like anyone who does something well. I remember when I first saw Ethan Russell and Allen Rucker's Rickie Lee Jones piece, I picked up the cassette and ran all over New York with it showing it to people. Anytime anyone does anything good, it's great for all of us. Paul has a good film sense and a good sense of humor."

Justman has done the J. Geils Band's "Centerfold," "Freeze-Frame" and the Cars' "Shake It Up" and "Since Your Gone" videos, Lippman, who was with Gowers, Fields & Flattery, meanwhile will concentrate on new bands and low budget pieces. "There's an end of the business that really needs good work and doesn't have a lot of resources," says Goodhue.

All this gives Goodhue a chance to do more than promotional videos. There is the upcoming education video and the Cheryl Ladd videodisk. The latter project has been fraught with difficulties. At the last minute, British director Keith Macmillan was called in to complete the project which is due out shortly.

At first, Goodhue admits the calling in of Macmillan rankled him a bit. "Whenever you go out to do something, you really like to think it's going to work out," he says. "But that thing doesn't last with me long. I am more interested in the overall than in whether I was able to solve all the problems. If that was the way to solve it and improve it, I'm all for it."

Goodhue is, if not enamored of compromise, is used to it. It was the staple of the advertising industry in which we worked for 11 years until 1978. "In the commercial business, there are quite a few people who have things to say about how things get done," he recalls. While at James Garret & Partners, a British commercials firm with an office in New York, producer Goodhue worked with nascent filmmakers Mel Brooks and Nicholas Roeg. He brought Alan Parker over from England to do his first commercials for American television.

With all this going for him, it could be wondered why he gave it up for the shaky ground of rock'n'roll. "I wonder that myself," he laughs. "I saw an opportunity to move into a different field. When you get into any area of the film business, after a certain number of years, you look forward to shifting into different areas. In the commercial business, all you ever heard people talk about was the feature they wanted to make. I had the opportunity to do something different. I took it."

That first opportunity was no bar band in some overlooked backwater. Goodhue's first assignment was Bruce Springsteen at Phoenix's Veterans Memorial Coliseum on the 1978 "Darkness At The Edge Of Town" tour. The concert was edited down to five songs, only one of which, "Rosalita," has ever been shown. The others—including "Born To Run," and "Prove It All Night"—are supposedly locked away somewhere under the watchful eyes of Springsteen and/or manager Jon Landau. Goodhue himself doesn't have a copy of the unshown songs. Apparently, Springsteen and Landau were nervous about the taping and almost cancelled the entire project. Some quick talking by Goodhue saved the video.

Goodhue managed to salvage the project and he says he was not nervous about his first music video being Springsteen. "I really didn't know who he was," he says. "And I am not intimidated. I know my craft well. I just wanted to do the job well for CBS."

The "Rosalita" clip has gone on to air in the "Heroes Of Rock'n'Roll" television special and become one of the better known music pieces. Goodhue claims to be the first to use the steadicam in rock'n'roll. He used it on 'Rosalita.' "I'd heard that he runs all over the place so I wanted the best tool which could follow him. Just before the show went on, Bruce heard that some kids had slept out overnight in front of the arena because it was festival seating. He decided he didn't want the steadicam up on stage with him because it would block their view. I respected that because he was looking out for his fans. It's too bad we couldn't work out a compromise because we could have gotten some wonderful stuff. As it was, the steadicam was relegated to somewhere on stage left and didn't really do its job," he states.

Billboard photo by Suzanne Langevin

Too Good: While on the set for Tom Petty's "Refugee" video, director John Goodhue (left) and a technician discuss a scene.

It is fitting that Goodhue's first music video was in a live setting because one of Goodhue's trademarks—even in his studio-shot three-minute promotional clips—is to have the act performing its music as opposed to using the stylized conceptual approach. "If you have a band and you can shoot it effectively—mostly we shoot film because we like the artistry—you can go through a three-minute tune effectively several times. You can get some good stuff with the right cutting," he explains. "Then, if you flesh it out with a little story, the visuals are varied enough to keep up the interest level."

This is the opposite approach from the British directors. "The English school is stylized, graphic, visual, surreal. The English are known for excursions into that area. They have a wonderful command of the use of video," Goodhue declares. "The American school is different because we're more rooted in narrative, at least in film and television. The commercial business I come out of is more rooted in slice of life and little moments. My own personal taste is to stay a little on the human side."

Music Monitor

FAST DEVELOPING: **The J. Geils Band** is the subject of another rock video. This time the song being pushed is "Freeze Frame," the title track of their number one album. The man behind the camera is **Paul Justman** who did the "Centerfold" video for the band as well as the "Shake It Up" video for **the Cars.** This video features special effects of the band members creating and drawing the album sleeve. Ironically, it is Paul's brother—**Seth Justman**—who produced the "Freeze Frame" album. The "Freeze Frame" video is being shot at Cintel Studio in Boston.

* * *

RAITT ON: **Bonnie Raitt** has finished two videos featuring songs culled from her new Warner Bros. album, "Green Light." Directed by **Mark Robinson** in Los Angeles, the videos are "Keep This Heart In Mind" and "Baby Come Back."

* * *

THEY'VE GOT RHYTHM: Bentley Syndication Services in New York is syndicating a show called "Rhythm In The Sun" which features such artists as **James Brown, Aretha Franklin** and **Peter Tosh.** Shot in Jamaica on Monday (22), and Saturday (27) the program includes live concert footage from the Ranny Williams Stadium in Kingston. CBS stations in New York, Chicago, St. Louis and Philadelphia are committed to carrying the show. The company is also syndicating a "Country On The Road" program, two live hour country concerts. The first telecast is to air in March. No names are set yet.

Showtime Video Sets Program For Dealers

NEW YORK—Showtime Video Ventures, an accessories manufacturer based in Tillamook, Ore., has launched a new dealer program, including discounting and point-of-purchase materials.

Authorized dealers will be eligible to receive a demo kit worth $495. The kit, which is not for sale, features a wooden display, six Showtime products plus all cables and connectors, a placard, a 30-minute color videotape for training and instore use, a manual on video merchandising, line art for local advertising, brochures and catalogs and 1,000 product sheets with the name of the store imprinted.

Dealers participating in the "Gold" program also are eligible to receive a 2% discount on all VIP invoicing, including cables, until May 29.

Survey For Week Ending 3/27/82

Billboard®

Videocassette Top 40™

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These are best selling videocassettes compiled from retail sales, including releases ir both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	5	**FORT APACHE, THE BRONX** Vestron VA-6000
2	8	5	**CANNONBALL RUN** Vestron VA-6001
3	4	11	**CLASH OF THE TITANS** MGM/CBS Home Video 700074
4	2	9	**MOMMIE DEAREST** (ITA) Paramount Pictures, Paramount Home Video 1263
5	10	15	**AN AMERICAN WEREWOLF IN LONDON** (ITA) Universal City Studios Inc., MCA Distributing Corporation 77004
6	7	20	**ATLANTIC CITY** Paramount Pictures, Paramount Home Video 1460
7	11	7	**TEXAS CHAINSAW MASSACRE** Wizard Video 034
8	5	4	**ONE FLEW OVER THE CUCKOOS NEST** Thorn 604 (EMI)
9	3	9	**PATERNITY** (ITA) Paramount Pictures, Paramount Home Video 1401
10	9	5	**CONTINENTAL DIVIDE** Universal City Studios, Inc., MCA Distributing Corporation 71001
11	6	3	**RICHARD PRYOR LIVE IN CONCERT** Vestron VA-4000
12	21	4	**LORD OF THE RINGS** Thorn 605 (EMI)
13	16	14	**APOCALYPSE NOW** (ITA) Paramount Pictures, Paramount Home Video 2306
14	18	7	**VICTORY** MGM/CBS Home Video 600108
15	27	23	**STIR CRAZY** (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
16	12	15	**FOUR SEASONS** ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 77003
17	15	5	**PHYSICAL** Universal City Studios Inc., MCA Distributing Corporation 55050
18	13	9	**FIRST MONDAY IN OCTOBER** Paramount Pictures, Paramount Home Video 1408
19	20	26	**THE JAZZ SINGER** (ITA) Paramount Pictures, Paramount Home Video 2305
20	14	3	**RAGGEDY MAN** Universal City Studios Inc., MCA Distributing Corporation 71003
21	NEW ENTRY		**SCANNERS** 20th Century-Fox Video 4073
22	26	19	**THIEF** 20th Century-Fox Video 4550
23	24	12	**THE ADVENTURES OF ROBIN HOOD** 20th Century-Fox Video 4540-30
24	NEW ENTRY		**THE HOWLING** 20th Century-Fox Video 4075
25	19	19	**KRAMER VS. KRAMER** (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
26	23	59	**AIRPLANE** (ITA) Paramount Pictures, Paramount Home Video 1305
27	NEW ENTRY		**TOOL BOX MURDERS** VCI 10154
28	36	23	**ENDLESS LOVE** (ITA) Universal City Studios Inc., MCA Distributing Corporation 77001
29	22	23	**THE BLUE LAGOON** (ITA) Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E
30	28	19	**THE POSTMAN ALWAYS RINGS TWICE** MGM/CBS Home Video 700077
31	29	21	**FRIDAY THE 13TH II** (ITA) Paramount Pictures, Paramount Home Video 1457
32	33	33	**CASABLANCA** (ITA) United Artists, 20th Century-Fox Video 4514
33	25	5	**NORTH BY NORTHWEST** MGM/CBS Home Video 600104
34	40	42	**ORDINARY PEOPLE** (ITA) Paramount Pictures, Paramount Home Video 8964
35	30	3	**HELL NIGHT** Media Home Entertainment M157
36	32	31	**NIGHTHAWKS** ● (ITA) Universal City Studios Inc., MCA Distributing Corporation 71000
37	38	7	**STUDENT BODIES** Paramount Pictures, Paramount Home Video 1476
38	37	31	**RAGING BULL** (ITA) United Artists, 20th Century-Fox Video 4523
39	17	10	**ROLLERBALL** 20th Century-Fox Video 4559
40	31	6	**GREAT ESCAPE** 20th Century-Fox Video 4558-30

● Recording Industry Of America seal for sales of 25,000 units plus ($1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus ($2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least $1,000,000 at wholesale. (Seal indicated by ITA seal).

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LONG-RANGE PROSPECTS UNCLEAR

Stereo Television Making Inroads In German Market

By JIM SAMPSON

MUNICH—In the six months since its introduction during the Berlin Radio-TV Fair, the advantages of European stereo television have been demonstrated here in both music programming and dual language shows.

The long-range prospects are unclear, however, for a technological breakthrough which was introduced during the worst German recession in three decades. The bureaucrats and politicians who control broadcasting in Germany give low priority to the expansions of stereo tv.

Hardware manufacturers are pleased with the sales stimulus provided by stereo sound, while most German record and video companies consider the development irrelevant to their business.

Developed by German tv manufacturers and broadcasters, European PAL stereo television uses discrete two-channel technology adaptable for a stereo mix or for a separate program on either channel. Thus, the Europeans have a better picture and sound than the Japanese, who use the NTSC system and a matrixed stereo signal.

ZDF-TV has exploited the dual language possibility during an interview with Francois Mitterand, president of France, broadcast in French on one channel and with a simultaneous German translation on the other. On April 4, the Hollywood musical movie "Easter Parade" will be screened here bilingually for stereo tv owners, while those with just mono sets will receive only the German synchronization.

Most of Germany's stereo tv programming has been devoted to music, however, notably pop shows, to operas such as a complete "Parsifal," under Horst Stein (coming April 9) and occasional concerts. ZDF also aired a half-hour special built round Santana in stereo.

Consumers apparently have accepted stereo tv as a significant improvement to their lives. Stereo adds approximately $100 to the retail price of the set. And Peter Bergmann, head of two German manufacturers' associations, notes that 50% of new set buyers are inquiring about stereo.

While there has been little market growth in this area of electronic hardware, Bergmann says the effects of the recession would have been "worse without stereo tv."

Rolf Schiering, marketing head of Telefunken in Hanover, says most Germans buying large color television sets opt for stereo models, "because although there isn't as much programming as there should be, people do want the latest technology."

And this technology is giving domestic manufacturers a vital advantage over Asian competitors.

The patent-holding association IGR, controlled by German manufacturers, refuses to license PAL stereo television to the Japanese.

Bergmann says licenses will be granted "soon" to all interested parties, but Japanese stereo tv receivers are not expected to reach the market before next year.

It's also hoped by IGR that negotiations with the European Broadcasting Union (EBU) will bring stereo television to other countries.

It appears that German stereo tv owners will have to look to foreign broadcasters to broaden their selection of stereo shows. For political and administrative, but not technological, reasons, the stereo tv offering in Germany will remain extremely limited over the next few years, as will the number of transmitters capable of sending stereo tv signals.

Both national networks, ZDF and ARD, are using stereo tv to entice German politicians into granting higher listener license rates. As state-chartered stations, the broadcasters rely on license revenues to cover most operative expenses.

ZDF currently plans only 60-80 stereo programs annually. Only one stereo show, the 45-minute "Hitparade," was aired during evening prime time in Germany during the first three weeks of March.

And ZDF's new head, Dieter Stolte, claims he needs more money to maintain even this amount of stereo programming. The more powerful ARD network is avoiding stereo tv almost completely.

Though ARD's Berlin station broadcast an initial stereo test on Feb. 24 this year, a play by E.T.A. Hoffmann, a network spokesman in Munich asserts: "We'll not be telecasting in stereo for the forseeable future." He reiterates the basic need for higher license fees to cover stereo expenditure.

Further hampering stereo tv expansion is the German Federal Post Office, which controls most tv trans-

(Continued on page 93)

O'Neill Sound Opens

NEW YORK—The Bob O'Neill Sound Studio has opened in San Antonio, Texas. The studio, located in a former antique store, was designed by Woody Smith of ASi Pro Audio.

Featured equipment includes the Tascam 85-16 16-channel recorder, a Soundcraft console, JBL monitors and Crown amplifiers.

GEARED TO PERSONAL STEREO

Glass Gets 'Walkman Mix'

CHICAGO—The effect of the Walkman phenomenon is being felt in the recording industry, as evidenced by the special prerecorded cassette release of Philip Glass' "Glassworks." The CBS Records venture marks the first time a major label has marketed a tape optimized for personal stereo players.

Cassette versions of the recently released album will be sonically skewed toward the lightweight headphone playback system. Fusionist Glass and soundman Kurt Munkacsi, who handled recording at New York's Green Street Studios, originated the idea for a separate "Sony Walkman Mix."

The custom tailoring to the booming personal stereo market involved changes in equalization, instrumental balances, reverberation and stereo perspective, reports Munkacsi, a veteran New York rock studio engineer who has been Glass' co-producer for 10 years.

According to the soundman, both he and Glass are Walkman buffs and noticed the tiny players' widespread use in New York and other cities. The two also are involved in new wave rock production and familiar with special disco mixes used in promotional new wave singles.

Says Munkacsi, "I've been a big Walkman fan and I've had one ever since they came out a couple of years ago. We said, 'Gee let's do something for the Walkman.' We brought the Walkman headphones into the studio and plugged them into the board and remixed the sound.

"You tend to add more bass, you tend to add more echo, and I prefer a sound with more narrow stereo perspective," he adds. "We changed some of the balances of the instruments.

"We were compensating for the frequency deficiencies in the headphones but also the listening experience is different. Headphones definitely are a different experience."

The cassette, which shipped March 1, is being promoted with a sticker, "Specially mixed for your personal cassette player." Glass and his group Glassworks also have been on a national tour. The album, which contains all newly written material, is Glass' first under a new exclusive contract inked with CBS' Masterworks division.

Munkacsi says high audio quality has been a key to Glass' sound on records. "Glassworks" was taped at 30 i.p.s. with Dolby and mixed-down digitally using the JVC system. The album was recorded on 24 tracks.

According to Munkacsi, Glass' opera "Satyigraha" may be recorded this summer for CBS. Munkacsi says he is interested in going digital with the project but cost of multi-track units remains high and reliability low.

Glass' composing credits have made him a leader in contemporary fusion music, and he is producer for the RCA group Polyrock. Production credits for Munkacsi include the recent Waitresses album on Polydor.

ALAN PENCHANSKY

Billboard photo by Lissa Wales

RHYTHM DISPLAY—Renowned percussionist Alex Acuna, who has worked with Lee Ritenour, Al Jarreau and others, with a friend shows his craft at the Latin Percussion booth at the recent NAMM show in Anaheim, Calif.

PD Magnetics Ends Bulk Audio Tape Sales

CHICAGO—Growing demand for consumer blank audio and video tape has led one manufacturer to concentrate efforts there exclusively. PD Magnetics, the newly formed Philips and DuPont joint venture company, recently discontinued bulk audio tape sales to private cassette loaders. PD Magnetics offered its Chromium Dioxide formulation in pancake format.

"We feel it's an excellent product but the (manufacturing) capacity is very limited," explains PD Magnetics Bob Baer. Baer says the decision to end pro sales was made in light of the "growing video market and emphasis on video and the videocassette."

The firm, launched in 1981, markets the chrome audio tape in standard length consumer cassettes.

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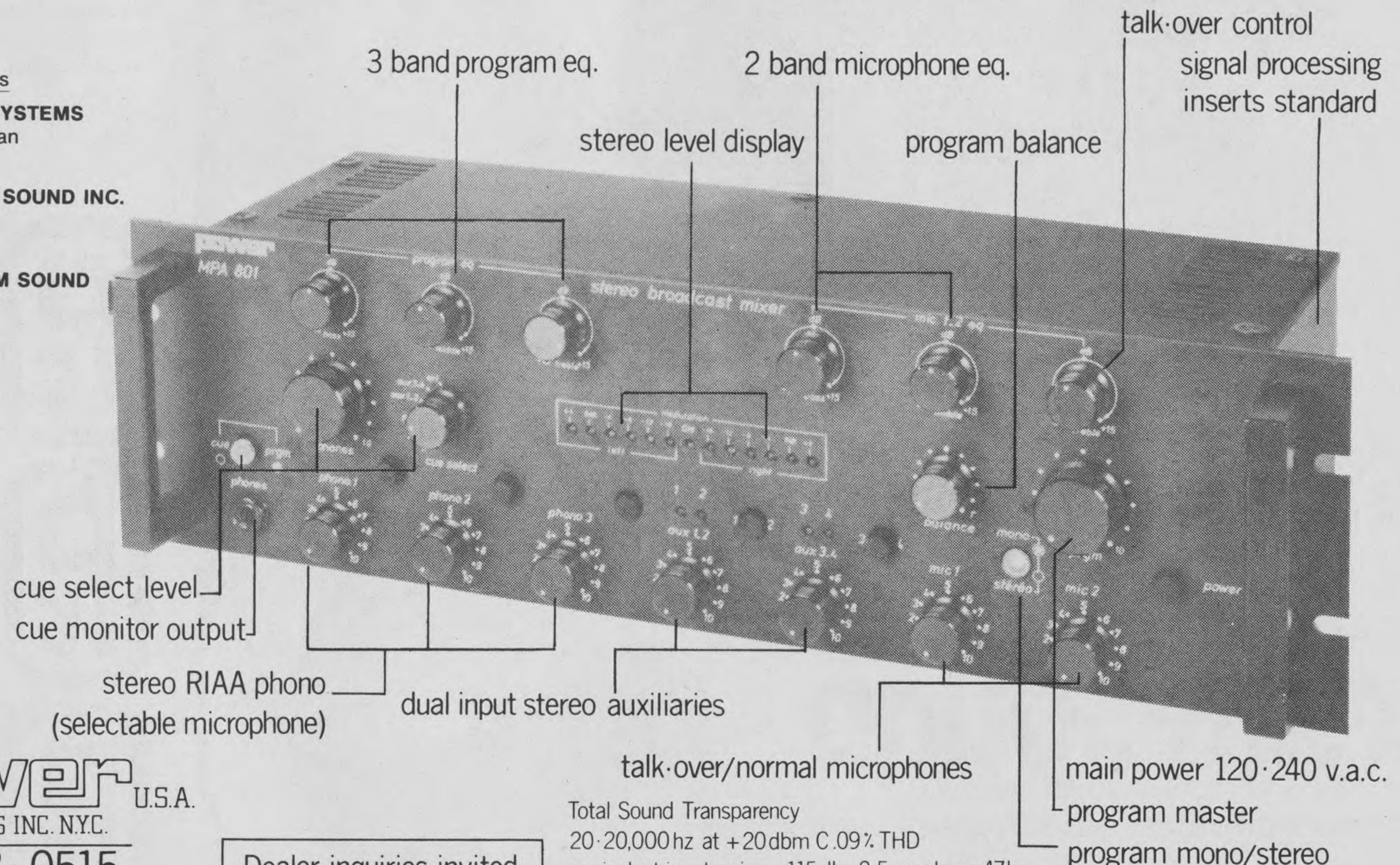

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Compact Disc System Debut Set

Philips To Bow Unit In Europe And Japan In 1982

By NICK ROBERTSHAW

LONDON—Philips has announced officially that its digital audio Compact Disc system will be launched in Europe and Japan at the end of this year. The software will be sold through conventional record outlets.

A total of around 30 manufacturers have licenses to produce the special players required. In Europe, they include Bang & Olufsen, Dual, Studer/Revox, Thomson and Philips itself, and in Japan, Matsushita, Sony, Toshiba, Sanyo, Sansui, Sharp, Hitachi, Akai and others.

The cost of Philips' own players, which can be connected direct to existing hi fi systems, is expected to be $625-$750 at retail level, and Ray Harris, in charge of the launch in the U.K., says: "We have aimed at a price which will popularize the system."

Nine software manufacturers have so far undertaken to supply CD disks, including PolyGram, Sonopress and Toolex Alpha in Europe, and CBS/Sony, Matsushita, Nippon Columbia, Pioneer and Toshiba-EMI in Japan.

But to date only PolyGram and Ariola have reached agreement with Philips to release product for the system. Other record companies are believed to be holding back because they regard the royalty set by Philips as too high.

Nevertheless, Philips is hopeful that further agreements will be reached before launch, when it plans to have around 200 titles available, with a further 300-400 appearing during 1983. Retail cost is expected to be between $13.50-$15.

The company stresses that it is difficult at this stage to predict exactly what current product will be available, but artists likely to be featured include the Bee Gees, Genesis, James Last, Dire Straits and, in some European countries, Abba. Probably 130-140 of the launch titles will be pop material, including 40-50 "hot" items, and the remainder classical.

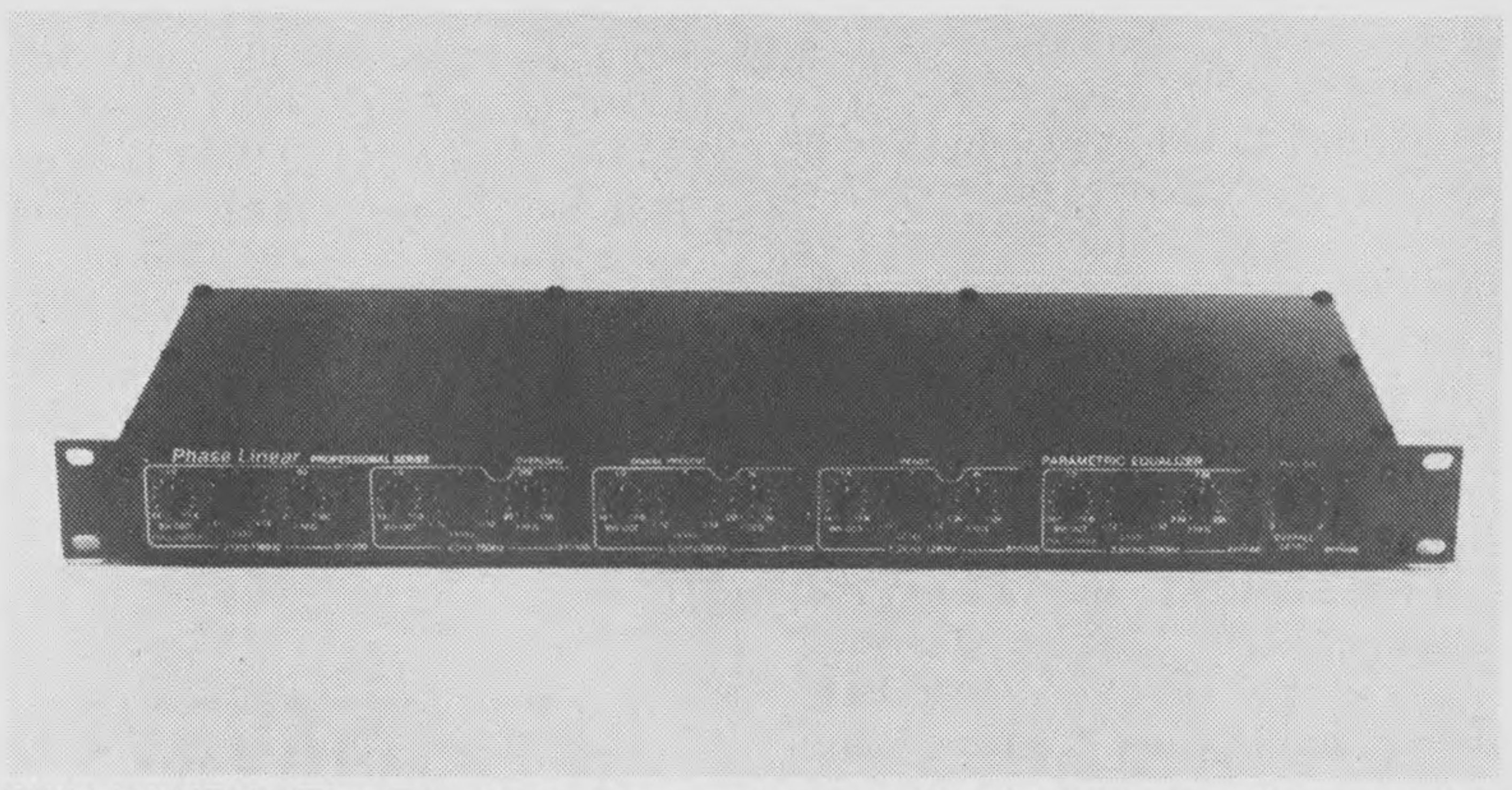
Philips players will be manufactured in Belgium, and PolyGram software at the Hanover, West Germany plant, which has a CD capacity of 500,000 units this year likely to rise to between 3.5-4 million in 1983.

The company has not made public any predictions as to the likely degree of sales penetration for either hardware or software in the first year, though it is confident of establishing the Compact Disc as the "new world audio standard."

DAILY RECORDING—The Elisabeth Daily project being recorded at Rusk Sound Studios in Hollywood features back-up singers (at back, l-r) Jim Haas, Joe Chemay and Jon Joyce. Also shown: Juergen Koppers, engineer and co-producer, and Marco Juniore, producer.

SPACE SHUTTLE?—Master Digital of Venice, Calif. duplicates cassettes for audiophile record label and for clients who wish to use them for promotional purposes. Tapes are recorded in real-time (1-to-1) on Sony TC-K777 cassette decks and Sony pro equipment.

New Products



FIVE BANDS—The E51 from Phase Linear is the first five-band parametric equalizer in a 1¾-inch rack configuration. The unit, $549, is part of Phase Linear's Professional Series line and features optional switchable peak or shelf response on bands 1 and 5. In addition, the E51 offers automatic balanced/unbalanced XLR ¼-inch phone inputs/outputs and +20 dB system gain for low-level sources.

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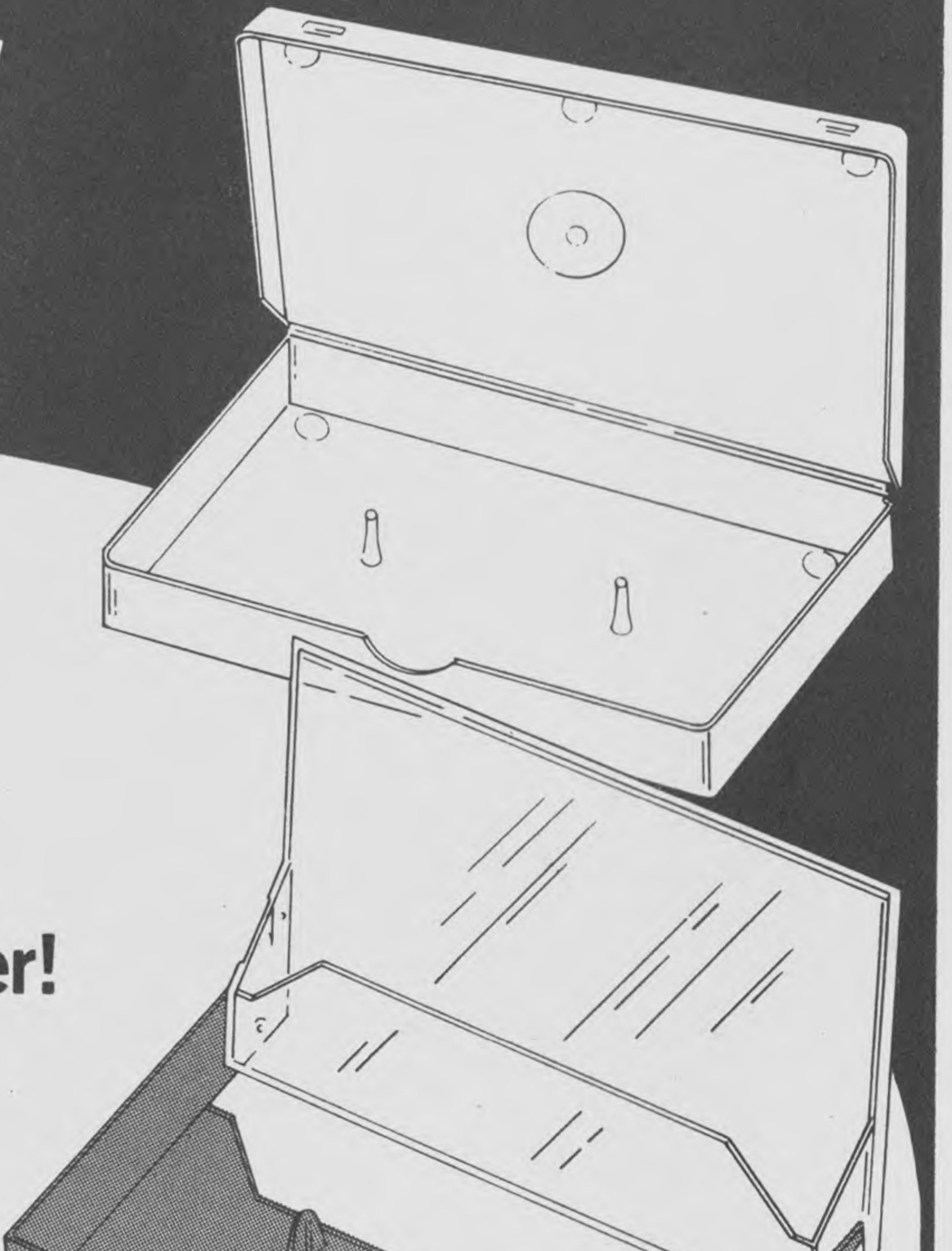

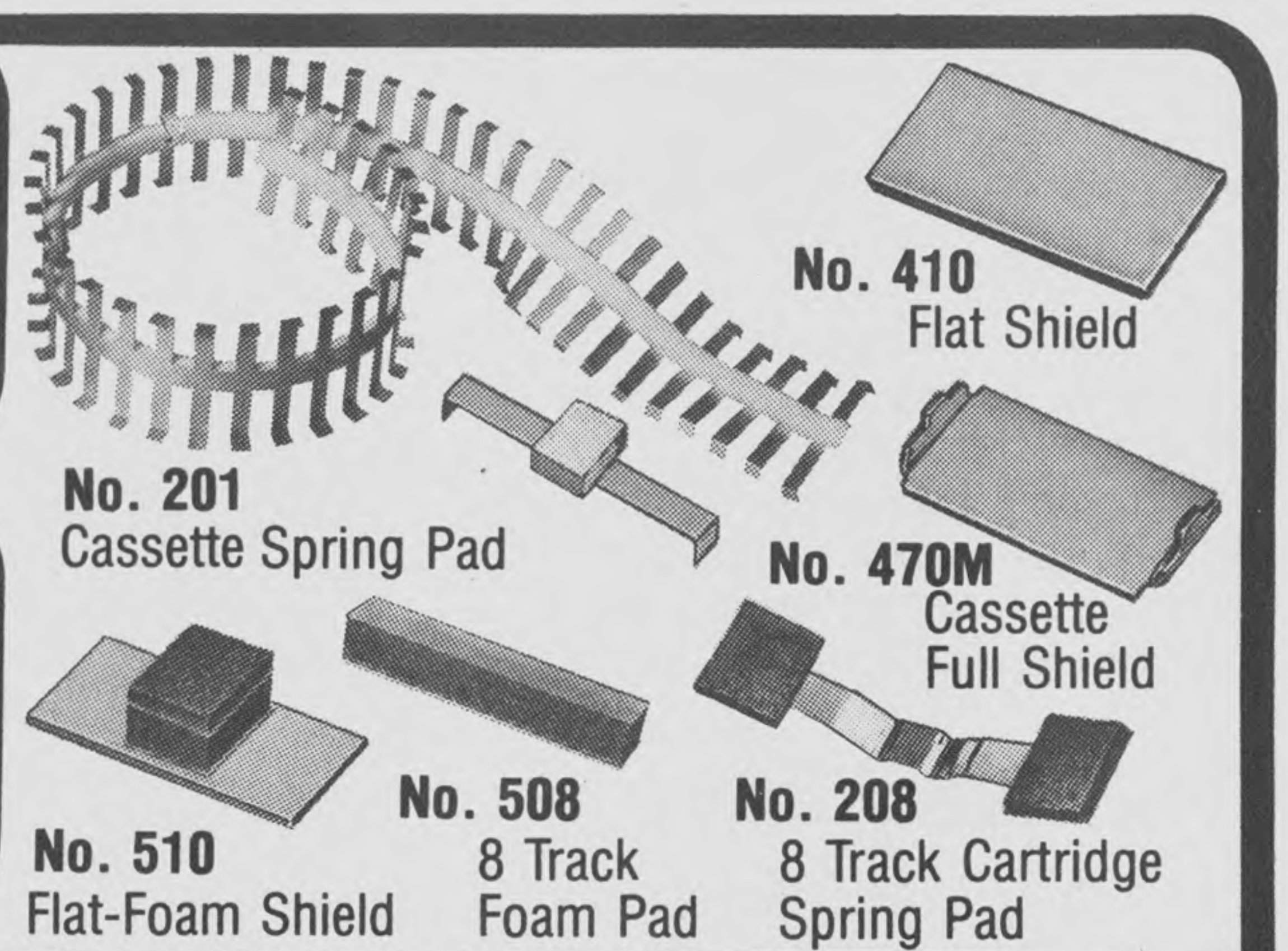

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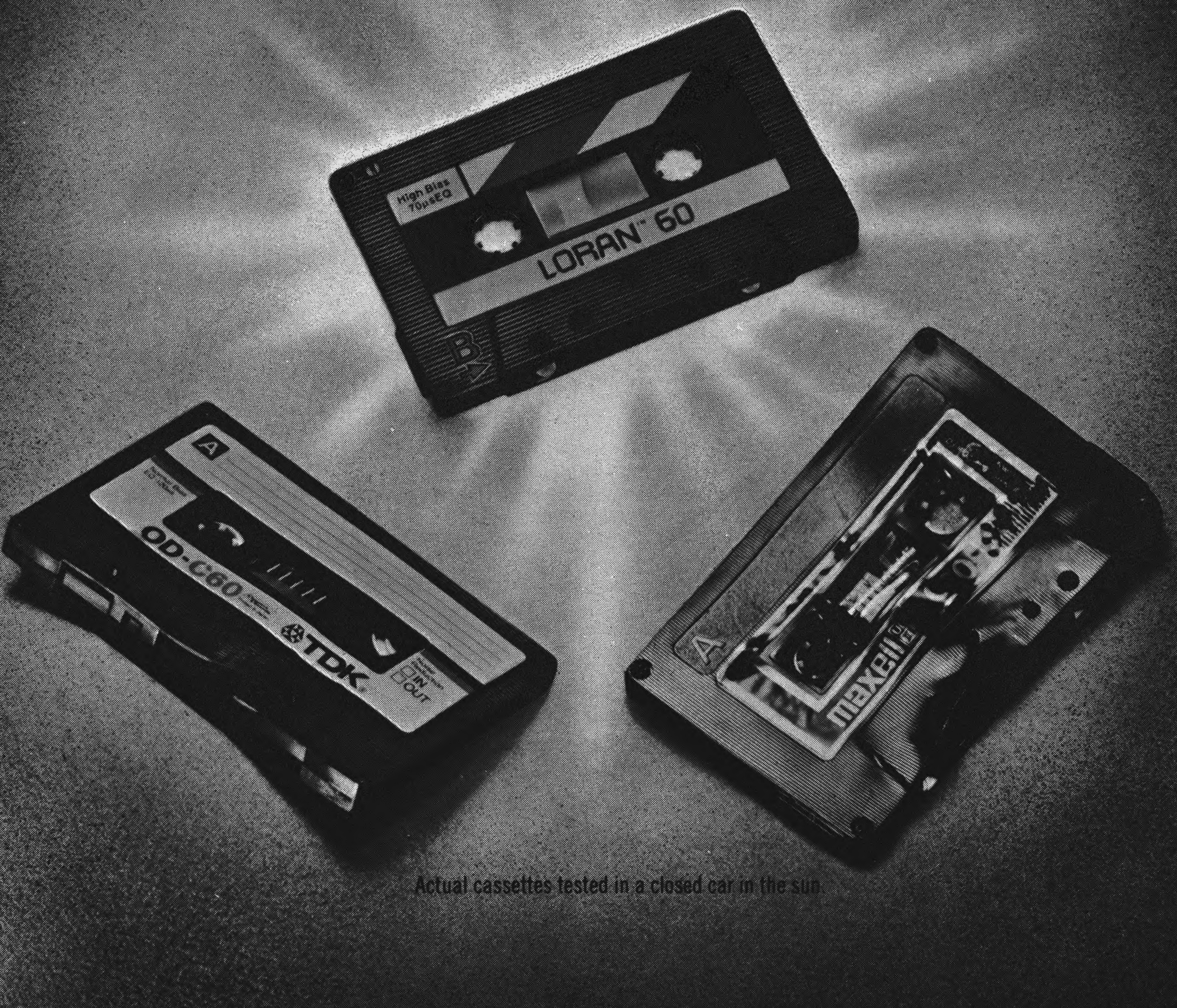

Actual cassettes tested in a closed car in the sun.

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Studio Track

NEW YORK—The **Clash** recently finished their latest self-produced CBS album at **Electric Lady** with engineer **Joe Blaney.** Also there: **Mick Jones** of **Foreigner** was in doing a mix of the group's live performance. **Dave Wittman** was engineer. **Larry Coryell, Michal Urbaniak** and **Urszula Dudziak** recorded with producer **Chris Sinze** for Sinze's Keytone Records label. Wittman engineered.

Producer **Robert Margouleff** and engineer **Howard Siegel** recently completed production at **Media Sound Studios** on **David Sanborn's** album "As We Speak" for Warner Brothers.

And more jazz activity, at **Soundmixers** of New York: engineer **Ed Trabanco** hosted a new series of Concord Jazz albums featuring **Stan Getz, Scott Hamilton, James Williams** and **Warren Vache.** Sideman included Billy Higgins, Mark Johnson and Buster Williams. **Carl Jefferson** produced. **Max Roach** and pianist **Connie Crothers,** as well as the **Lionel Hampton Quartet,** are all being engineered by **Neal Ceppos.** Ceppos is also working with producer **Terry Cashman** on a project for **Sarah Brooks.**

Todd Rundgren will be producing the next **Psychedelic Furs** album at his **Bearsville Recording Studios** near Woodstock, N.Y.

At **Eastern Artists Recording Studio** (E.A.R.S.) in East Orange, N.J., **Benny Graham** and **Dave LaRue** are laying tracks with engineers **Steve Buller** and **Sam Natoli.**

In Nashville: At **Audio Media, Ricky Skaggs** is producing himself for new Epic release. Engineering is **Marshall Morgan. Paul Whitehead** producing **Leslie Gore** with **Hollis Halford** engineering.

Mark James is producing the debut album for **Ray Davis** at his **Center Row** recording studio. **Ed Logan** overdubbing horns on **Red West** single with **Memphis** singing backup and James producing.

At **Bullet** producer/engineer **Kurt Kinzel** mixing album project for A&M group **Trace.**

Current activity at **Music City Music Hall** includes honky tonkers **Gary Stewart** and **Dean Dillon** finishing up a duet album for RCA and **Eddie Kilroy** producing and **Bill Harris** engineering. **Loretta Lynn** and producer **Owen Bradley** are working on a new single with **Bill Vandevort** engineering. **Louise Mandrell** and producer Kilroy are laying tracks for her next single on RCA with Harris engineering. And Word Records' gospel act the **Lewis Family** is finishing an album with **Herman Harper** producing and Vandevort engineering.

Sax player **Boots Randolph** is working on an album for Monument Records at **Sound Emporium.** Production is being handled by **Fred Foster,** with engineer **Charlie Tallent.**

At **Ardent Recording** in Memphis, **DeGarmo and Key** are mastering a new live album for Lamb & Lion Records with engineer **Larry Nix. Keith Sykes** recently mixed a new single for Backstreet Records with producer **Jerene Sykes** and engineer **Terry Manning. Point Blank,** on MCA, completed a new album. **Bill Ham** produced, and Manning engineered. **Ebonee Webb** is at Ardent recording for **Capitol** Records. Producing are **Anthony Taylor** and **Allen Jones** with **Robert Jackson** and **William C. Brown III** behind the board. And **Mark Blackwood** recently mixed and produced a **Blackwood Brothers** album for the Voice Box label entitled "I'm Following You." Joe Hardy engineered.

★ ★ ★

M&M artist **Danielle Brisebois** is completing a debut album with **Iren Koster** producing at **Overland Recording Studio** in Costa Mesa, Calif.

Cobrasound Recording in San Rafael is working on sessions featuring **Bud Cockrell** and **Norton Buffalo** produced by **Bob Elling** for Riverboat Records. **Stephen Hart** engineered and co-produced with **Stuart Glasser** and **J.D. Sharp** on the new **Human Being Men** project. Hart is also producing and engineering a project with **Blake Quake and the Tremors.**

Mobile recording specialists **Bodacious Audio** of San Mateo recently took their truck to the Great American Music Hall in San Francisco to record **Peter Rowan and the Wild Stallions** direct-to-digital for an upcoming "live" LP. Guests were **Flaco Jimenez** and **Maria Muldaur.** Producing were **Peter Rowan** and **Herb Pallant,** with **Paul Stubblebine** and **David Haynes** engineering.

And in Los Angeles and vicinity: **Soundcastle** in L.A. has been working with **Willie Phoenix** on his debut album for A&M. Producing: **David Anderle** and **Joe Chiccarelli;** Chiccarelli at the board with **Mitch Gibson** assisting. **Juice Newton** is tracking her new Capitol Records album with producer **Richard Landis** and engineers Chiccarelli and Gibson. Also back at Soundcastle is **Poco,** finishing tracks for their debut album on Atlantic. Poco and **John Mills** are co-producing; Mills is engineering with assistance from **David Marquette.**

In Hollywood, at **Rusk Sound Studios, Lou Rawls** is doing overdubs and mixing for a project with **Mendelson Film Co.** with producer **Ed Bogus** and engineers **Juergen Koppers** and **John Kovarek. Destination** is working on their second album for **Of Oz Productions** with producer **Elton Ahi** and engineers Kovarek, **David Clark** and **Micheline Kalfa.**

Sarah Vaughan is producing her first LP for Pablo Records with artist **Joe Pass** and engineers **Dennis Sands** and **Greg Orloff.**

At **Monterey Recording Studios** in Glendale, **Kenny Errair** and **David Goldstein** are producing a record for **Section 8** for Teem Productions. **David Goldstein** is engineer. Also, **Jean Falissard** is

(Continued on page 88)

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Loran Takes Crack At Blank Tape Mart

NEW YORK—There is probably no product category more subject to competition and price cutting than the blank tape area. Therefore, trying to break a new brand name on the market presents great obstacles. Yet Loranger Manufacturing has attempted to go into the fray and introduce its line of Loran cassettes.

The marketing of the Loran line has an angle: Lexan, the heat-proof material said to prevent Loran tapes from melting in glove compartments or on dashboards. Still, it takes more than angle to sell tape.

Loran has been successful in Los Angeles, according to company president Rob Loranger, through the Music Plus chain of 25 stores. Besides the regular advertising for the tapes, Music Plus put together full-page ads of its own recommending Loran in local newspapers. Point of purchase materials, a special promotional three-pack that Music Plus president Lou Fogelman asked Loran to put together, and a display have also helped introduce Loran to the market.

"Given a realistic advertising budget, you can introduce a new brand and show its advantages," Fogelman says. "We asked Loran to make a promotional pack for us so we could merchandise that way. And we also had a new fixture built to display the tape right next to the cash register, out in the open rather than behind the glass."

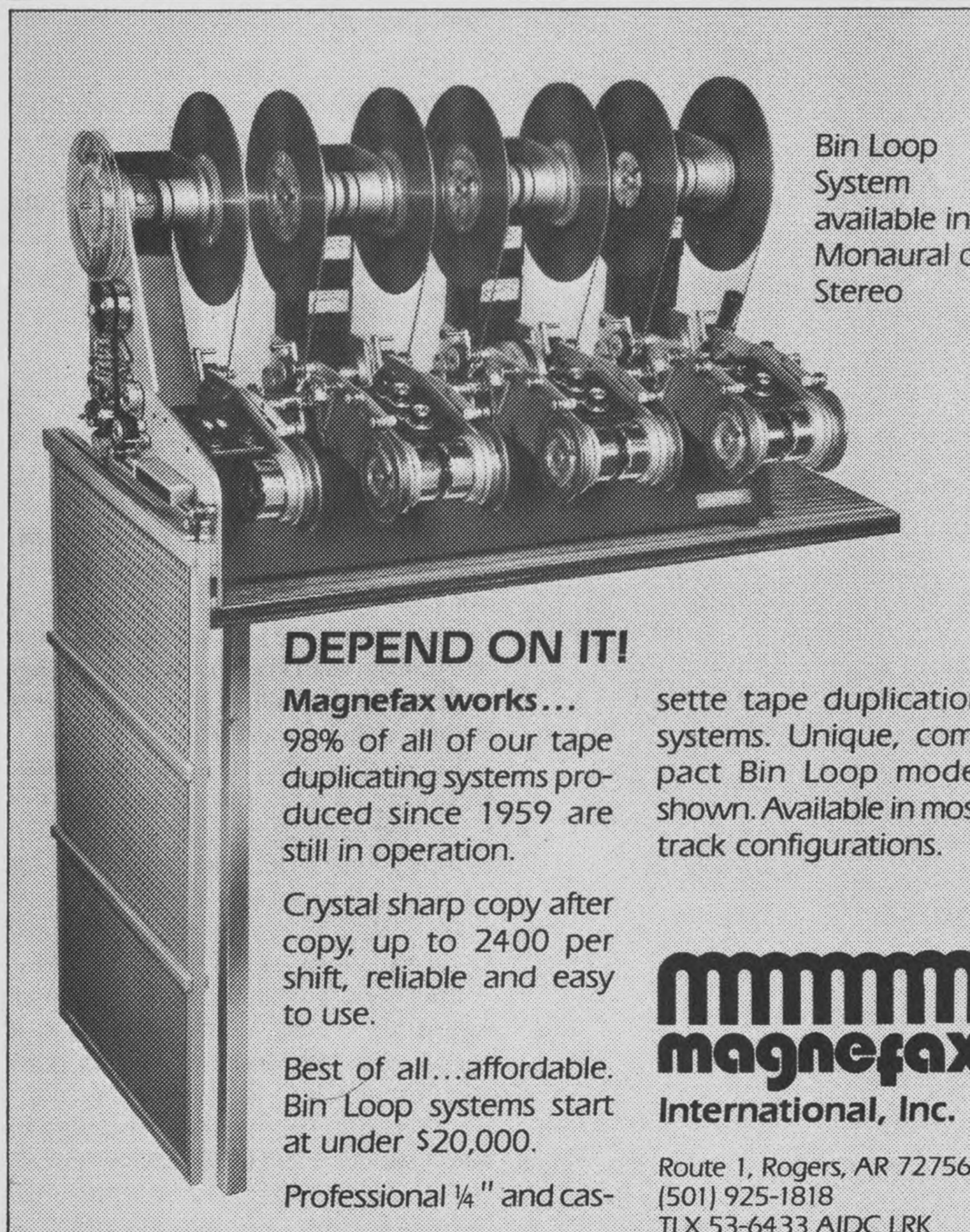
Fogelman says more and more people are asking about the Loran brand. In fact, Fogelman, who also operates City One-Stop, is featuring Loran tape to his retail accounts. "So far I've gotten 14 accounts involved in trying out Loran and featuring it in their stores," he says.

Rob Loranger says the success of Music Plus heralds a new marketing emphasis for his company. Rather than audio specialist stores, Loran will be focusing on record dealers. "We will be at NARM to attract more record stores," he says. "We need the volume pass-through, and record stores are a fundamental part of tape distribution."

Loranger estimates that audio specialists account for about 35% of the premium tape sales, record stores for 18%, department stores 8% and appliance stores 9%.

Fogelman adds, "The market has changed. It used to be that blank tape was mostly sold through audio stores. Now it's such a widely sold item, that record stores are finding themselves selling more tape and accessories. As we expand our lines in those areas, we see we're getting more sales."

CANADIAN WINE—April Wine, Canadian group, is recording at Le Studio in Morin Heights, Quebec. Bassist Steve Lange looks on as Myles Goodwyn and Mike Stone, co-producers, orchestrate a mix. Goodwyn is also leader of the group.



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Wallace Keys On Spatial Sonics

NEW YORK—"Playing" the control room as a musical instrument is not a new concept in the world of recording. Back in the days of monaural 78 r.p.m. records, the jazz great Sidney Bechet used the resources of a 1941 RCA recording studio to stack clarinet, soprano saxaphone, piano, bass and drum parts when he recorded "The Sheik Of Araby."

Among today's performers who have made innovative excursions into electronics, George Wallace is one multi-instrumentalist who is also at home in a studio control room.

Wallace's experiments in spatial sonics, utilizing Sony's DRE-2000 digital reverberator, are showcased in "What It Is," a Portrait album scheduled for spring release. The album was recorded at Kajem Studios in Philadelphia.

Wallace sings and plays all keyboard instruments as well as bass and rhythm guitar and percussion. Drummer Jim Bralower and Foreigner reedman Mark Rivera join in for the 10 tunes.

Wallace calls his songs "oral cartoons" and arranges them with reverb and echo effects.

Audio equipment is seen by both Wallace and the Kajem staff as an extension of the musical instrumentation. The spatial color provided by the digital reverberator means a more heavily textured album.

The Sony unit features hand-held controls, a 10-program memory, four reverberation modes (two for echo and two for delay), a non-volatile memory and direct interface with analog and digital recording systems. The four reverberation modes provide a range of basic reverb time, pre-delay time and delay time of both early reflection and sub-reverb, and frequency response of the outgoing signal.

Kajem engineer Joe Alexander explains, "You can go back and refer to specific effects, and you can use them from song to song, from track to track. If you like a particular effect, you can print it and integrate it into the appropriate track, thereby freeing up the unit to produce other sounds."

SONICS EXPERIMENTATION—George Wallace, recording a Portrait album at Philadelphia's Kajem Studio, is experimenting with Sony's DRE-2000 digital reverberator for special effects. Wallace (right) works the controls as Kajem engineer Joe Alexander looks on.

Loranger Bows New Cassette

NEW YORK—Loranger Manufacturing has introduced a new Loran cassette, a high-bias type II blank tape.

Designated the LHB-90 and —60, the new tape features flat frequency response, rolling off to —3dB at 21.5 kHz. Other specifications include sensitivity of —.45dB at 330 Hz, signal-to-noise of —64.5dB with Dolby on and high frequency headroom of —3dB at 10 kHz maximum output level.

Reports from three independent laboratories are available from the Wayne, Pa.-based company.

Kauriga Opens Studio

PHILADELPHIA — The Philadelphia area, Lindenwold, NJ., to be exact, is the site of the new Kauriga Audio Recording studio owned by Paul Kauriga.

The studio provides location, recording services, record and cassette production and graphic arts services.

Spindletop Sold

NEW YORK—Spindletop Recording Studio in Hollywood, Calif. has been sold to Beck-Gould Enterprises. The studio is a 24-track MCI facility.

ALPHA GETS AMPEX AWARD

NEW YORK—Alpha Audio, a division of Alpha Recording Corp. of Richmond, Va., has been the recipient of two awards given by Ampex.

Ampex representative Don Natale delivered a miniature Golden Reel Award to Alpha, in recognition of being one of the first 250 recipients of the award. The milestone of 250 represents $250,000 in charitable contributions from Ampex on behalf of the recording industry. The award is given to persons involved in the making of an RIAA-certified Gold Record that was recorded exclusively on Ampex Grand master series tape.

Alpha engineer Dennis Mitchell also won a trip from Ampex, as winner of the "Send Me To The Grammies" sweepstakes. Mitchell received round-trip airfare for two, accommodations, admission to the Grammy Awards presentations and parties and private limousine.

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Larry Carlton's Room 335 Is A 'Home-Grown' Studio

• *Continued from page 58*

rary chart and helping spur the "Sleepwalk" LP, his third Warner Bros. album in its climb to number nine on the Jazz LP chart.

Apart from underlining the master-quality capability of Carlton's studio, the new album represents further vindication of his goals as a producer. "When I left the Crusaders in '77, I had no ambition to be an artist," explains the California native. "I wanted to be a producer. To tell you the truth, at that point I was played out as a musician, and I needed to rest.

Despite an underwhelmed response to his plan, Carlton decided to gamble his '70s reputation as a top-flight session musician (15 sessions on average per week) and pursue production jobs. "I quit doing sessions and told everyone I was a producer," he recalls with a grin. "I put the word out, 'I'm not taking any more dates because I'm producing now.' "

"Gap Mangione's was the first album I ever engineered, and we did it here at the house," recalls Carlton. When the A&M album tallied "about 56,000 copies, versus what Gap had been selling, which was around 18,000 on an album," Carlton found he was recognized as a legitimate producer. He went on to oversee two more A&M albums.

CBS offered him a solo deal meanwhile, but the guitarist held out for the chance to produce his own sides rather than use one of the giant's inhouse producers. As a result, he began talks with Tommy LiPuma, Warner Bros. vice president of progressive music, who liked the demos Carlton had produced at Room 335.

After the release of his first album, which Carlton says generated a "buzz" at least among industry figures while going to gold disk status in Japan, he was given the chance to produce a pop/rock act for Warner Bros., Vapor Trails. He now admits the creative marriage wasn't a strong one, and further concedes that a rock-tinged solo sequel of his own was likewise ill-considered: "As a package, that album, 'Strikes Twice,' just doesn't hold up now."

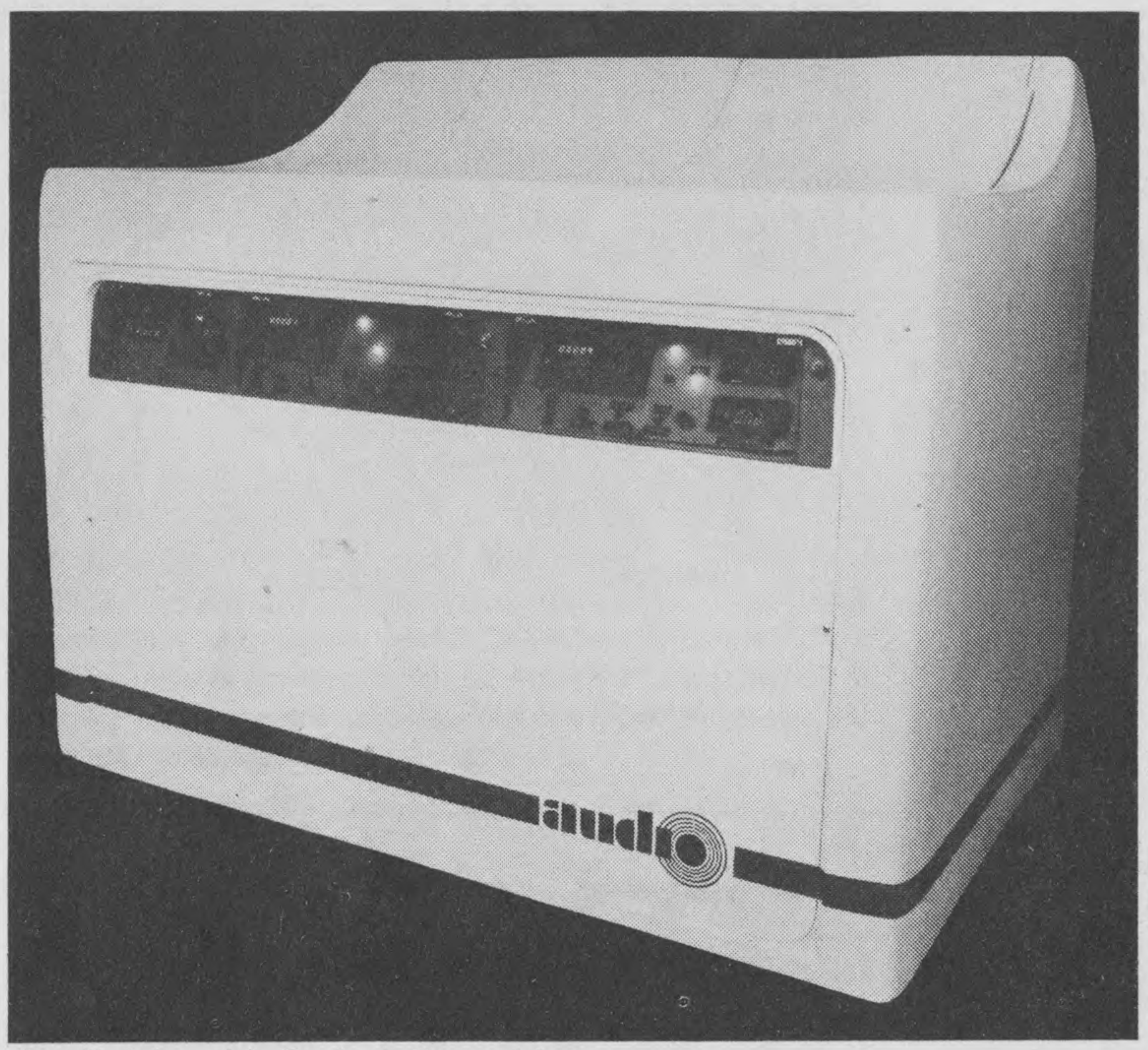
For his third album, Carlton waited while the label deliberated over whether it would pick up his next option. Whatever anxiety may have felt was amplified further when his next outside production, singer-songwriter Bill Martin for Lorimar Records, failed to see release.

"Warner Bros. picked up my option," he recalls now, "but Tommy said, 'Larry, you're just trying to do too much. You need to get an outside engineer or producer to take some of the weight off you.' "

Despite that advice, Carlton persisted in his plan to produce, engineer and perform, and he cut three new demo tracks, "Sleepwalk" among them.

Carlton himself is the first to allow that his solo music is a hybrid, hewing as closely to pop and r&b waters as to fusion or jazz. Meanwhile, he notes wryly that the new set could endanger the nickname that inspired the studio's title, "Mr. 335," in honor of the sunburst Gibson ES 335 electric guitar that has been his principal instrument; on the new album, he introduces a new custom built Valley Arts Stratocaster solidbody guitar, designed expressly for Carlton.

Meanwhile, Carlton's low profile as a session player—he estimates only 25 sessions during the past year—will likely increase somewhat in the months ahead, following his current tour of a club dates in support of the album.



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Studio Track

• *Continued from page 86*

cutting tracks for CBS Records with **Serge Koolen** producing, **Geoff Gillette** engineering and **Goldstein** assisting.

Recent activity at **Kendun Recorders** in Burbank includes **Gladys Knight** producing herself for her new CBS LP. **Barney Perkins,** assisted by **Steve MacMillan,** is engineering the overdubs. Producer **Dave Devore** is mixing a **Teresa Straley** project for Alfa Records with **Warren Dewey,** assisted by **Bob Winard.** The **Temptations,** on Motown, are recording vocals and mixing with producer **Ben Wright** and engineers Perkins and MacMillan. Producers **Christopher Cross** and **Michael Ostin** are supervising instrumental and vocal overdubs, as well as mixing, for the **Alessi Brothers** on Qwest Records. **Chet Himes** and **Tom Cummings** are engineering.

★ ★ ★

Stonehouse, a three-member group, has completed an album at the **Music Source** in Seattle with **George Merrill** and **Paul West** co-producing and **Dave Raynor** engineering. **Ray Bloom** is producing his own album for First American Records; **Bob Israel** is co-producing and engineering.

★ ★ ★

At **AIR Studios** Montserrat, **Nazareth** is recording with producer **John Punter.**

In Chicago, **Shoes** is recording their third album for Elektra at the **Chicago Recording Company**. Chief engineer is **Hank Neuberger.** The album is slated for summer release.

In Champaign/Urbana, Ill., **Ron Berringer** is recording his debut album for Gambler Records at **Faithful Sound Studios.** Engineers are **Dave Belcher** and **Eric Elghammer.**

RMJ Recording Studio in Detroit has **Solomon Burke** recording an album and producing singles for the **Flaming Emeralds** and **Gospel Unlimited,** all for MCI Records, with **Rick Kerr** engineering. Kerr is also engineer on a **Mitch Ryder** album project. Ryder is producing himself for release in Europe on Lion Records.

Cherlie/Atlantic recording artists **New York Express** are recording at **Studio A** in Dearborn Heights, Mich. **Ron Gaines** and **Eric Morgeson** are producing, with Morgeson also engineering.

In Alexandria, Ind. **Pinebrook Recording Studios** is working with **Five Zondervan** musicals produced and arranged by Phil Brower, John Coates, John Innes, David Culross, Don Wyrtzen and John Lee.

Billboard Photo by Chuck Pulin

TROPIQUE PROJECT—Philip Goldstein, left, president, Tropique Records, discusses production techniques and schedules with producers Jim Burgess, center, and Boris Midney. The award-winning production team has signed to create a special dance music record for Tropique.

Penrod's Is Hot Spot

By SARA LANE

FT. LAUDERDALE—One of the hottest nightspots on popular Ft. Lauderdale beach here is Penrod's, a 25,000 square foot entertainment complex that features 10 bars, at least three different dance music formats, and on a good night can jam in an estimated 2,500 people.

Penrod's, owned by entrepreneur Jack Penrod, is located in one of the two towers of the Sheraton Yankee Trader. It features an outside patio overlooking the ocean, a saloon with three bars, another tavern with two bars, one a turn-of-the-century design featuring a wooden dance floor and live entertainment, and a large, professionally equipped discotheque called Images. There is also a game area featuring 40 different types of electronic games.

According to Penrod the club caters to a younger than average age group, although the college crowd averages about 21 or 22. When Penrod first opened the club a year ago, 90% of his customers were tourists; today he says that it's about 50% tourists with the other 50% Ft. Lauderdale residents.

"We're trying to attract more locals and we will spend some heavy advertising dollars in both radio and newspapers starting in May," he notes.

The pool and patio area open at 10 a.m. The saloon opens at lunchtime, and the tavern opens at 4 p.m. and serves ribs and chicken. Images opens at 8 p.m. After 7 p.m. there's a $3 admission charge to any or all of the different areas.

In December, Penrod sponsored the Tin Man Race, patterned after the Iron Man Triatholon in Hawaii. It attracted 162 entrants and more than 1000 spectators, and was a huge success. He plans to sponsor the event annually.

This spring Penrod will sponsor a wind surfer sailboat race and is planning a powerboat race close enough to the shoreline so it can be a spectator event. All of the proceeds from the Tin Man Race went back into the community for the "Light the Beach" campaign—a program to install lights both on the beach and on the street in the six or seven block area where Penrod's is located.

Penrod has also started 30 volleyball teams comprised of policemen, firemen, bar employees and school teachers, and says the participation is great. "The better lighting and the sports people will eventually help to clean up the neighborhood," he comments.

Penrod is planning a new entertainment policy for the tavern and will bring in dance acts, standup comics, puppeteers, magicians and other forms of entertainment.

"We hope to use this room as a starting point to run tourists through as a part of one of the nightclub tours out of Miami," he explains. "We'll offer shows and try all kinds of entertaining happenings that will attract tour operators and their customers."

Doug McDuff, former DJ at Dirty Sally's in Las Vegas and 1980 Billboard regional DJ winner, is the music programmer and head disk jockey for Penrod's. Using Billboard's charts, McDuff maps out a plan of strategy with Images house band, Trick Shot. McDuff oversees all music selections both for the band and for the alternate DJ, Sergio Gonzales.

"We look at the charts and the band submits a list of tunes they want to learn. If the song is on the charts with a bullet, it's okay and I'll tell them to go ahead and learn it."

Trick Shot is on stage for 30 minutes with a 30 minute break between sets. Records are played during their time off. So skillful is the transition from live to disco music—that many of the customers never even notice the change.

"We're playing as much New York music as possible," explains McDuff. Because of the heavy Latin influence in South Florida we also feature a lot of Latin dance sound. We change the format by the season. Now we're programming for college kids; in the summer for European tourists, particularly the English."

Harlow Feted By SWS Organization

NEW YORK—Canadian dance music group Harlow was recently hosted by the SWS Organization at a midnight celebration at the Fun House disco here.

The event marked the U.S. debut of the Graf Records artists, as well as the official launching of the group's new 12-inch single, "Midnight Celebration," mixed by the Tee Scott.

The event, which was attended by a number of show business personalities, including Neva Small, D.C. LaRue and Julie Budd, also hosted Steve Bandaronek, winner of a promotional contest sponsored by the SWS Organization. Bandaronek is a member of the Garden State Record Pool.

Club Manatee To Close Down

TORONTO—After 12 years as one of the city's original gay discos, Club Manatee plans to close next September. A showcase for such recording artists as Vanguard's Carol Williams and A&M Canada's Donna Robbins, the three-level nightspot will shutter because of alleged parking and noise complaints.

"We've been battling these same people ever since we opened, we're worn out and tired," reports co-owner Rene. "We've always been an independent gay club, built this from the ground up."

Rene and partner Derek installed the 14-speaker sound system from a former movie theatre, utilized two Technics turntables and erected their own, extensive lighting system.

The 5,000 square foot hard maple floor dance area is divided into two sections, a lower, main floor and four foot raised section. A DJ booth is found in a ship's bow suspended from the third floor balcony area.

A non-alcoholic club, the Manatee is housed at 11A St. Joseph Street, a half residential/half business area with K.T.'s, a gay bar, and the Voodoo Club, a new wave nightspot, located next door.

John Weber, Billboard's 1980 Disco Forum VII choice for best regional Disco DJ, spins at the Manatee when Rene and Derek aren't handling DJ duties.

HANFORD SEARL

Billboard photo by Chuck Pulin

SOLO ROCKER—Clarence Clemmons takes center stage during one of the solo gigs he's been doing apart from his regular job as Bruce Springsteen's sax player. This shot is from Clemmons' and his Red Band Rockers date at New York's dance hall, Roseland.

New York Life Offers DJ Insurance Plan

NEW YORK—In a move aimed at establishing long-term financial security for disco DJs and other transient workers of the entertainment business, New York Life Insurance company is offering a flexible insurance/retirement plan that can be started with an initial deposit of $10 or more.

The plan, being offered as an alternative to whole life insurance, and/or Individual Retirement Accounts (IRAs), allows a participant to keep his cash reserves liquid, unlike an IRA account in which the money must remain on deposit until age 59½.

It also sustains itself through payment of premiums from dividends accumulated, should the insured become unemployed.

Pushing the plan for New York Life is Alfred Magliano, a disco DJ who also works as a special agent for the insurance company.

Magliano says that after joining New York Life about 18 months ago, he explained to his district manager the predicament of disco DJs who have little job security in a business that was constantly changing.

With the help of the district manager and the insurance company's pension department, the current plan was created and, according to Magliano, has been well received by DJs and club owners.

The plan, which begins as a life insurance policy, can be rolled over into an IRA in 10 years. The insured also has the option of continuing it as a full life policy, or simply leaving it and allowing it to sustain itself off accumulated dividends.

According to Magliano, the plan also offers disability benefits to policy holders disabled and unable to work for six months or more. In that case, says Magliano, the disabled person pays his way for the first six months of his illness, and after that the plan takes over, re-imbursing him for the first six months of expenses.

Although the plan can be started with as low an initiation deposit as $10, it can be reviewed and upgraded every three years. There is no limit as to how much can be subscribed to the plan, according to Magliano.

In the event that the plan does lapse because of nonpayment of premiums, it can be reinstated by the insured upon payment of premiums due.

Like straight life insurance, the plan offers such advantages as loan benefits, and can be used as collateral for a mortgage or other financial need.

Although interest rates paid are lower than current market figures, it does pay a consistent tax-free seven to nine percent, states Magliano.

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Bostich-Yello
Don't Make Me Wait—Peach Boys
Welcome to the Party—True Intentions
Dancer Dance—Pussyfoot
Other Side of Midnight—Marsha Hunt
Pipeline—Bruce Johnson
If You Want Me (Remix)—E, P & Pain
I Can Get Over You—WAGE Band
Calling All Boys / Passion—Flirts
Native Love—Divine
Dance on the Groove (Can. Mix)—Funk Machine
Love Buzz—Vogue
Dancing Queen—Kryptonite
I'm Gonna Get Your Love (Remix)—Amii Stewart
Disco Train (Remix)—Dance Reaction
Jump Shout—Lisa
Love Me Tonight—Cocoa de Jour
With Your Love—Suzy Q
Video Dreaming—Stereos
Shakin' All Over—Terry C. Hall
Love Attack (Disconet Mix)—Ferrara
Never Say Never—Romeo Void
Why Can't We Live Together—Mark Thomas
African Time—Luna Twist
Positive Negative (Dance Mix)—Positive Noise
Megaton Man—Deadline
Upside Down—Vanessa
Give Me Action—Queen Samantha
Wake Up In the Night—D.D. Sound
Sex Appeal—Vivian Vee.
Cutie Pie / Who's Fooling Who—One Way
Tell Me Tomorrow—Smokey Robinson
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Disco Mix

By BARRY LEDERER

NEW YORK—West End Records has made a significant turn around in musical format with a formidable record from the Peech Boys. The title of the disk is "Don't Make Me Wait" and it is available as a promo for DJs at 45 r.p.m., and commercially at 33⅓ r.p.m. A dub version at 5:52 and an extended version at 7:14 are offered. The flipside is more synthesized and new-wave oriented. A break is included giving additional punch. The extended version has the vocals and arrangements in an r&b and smoother sounding mood with the group's harmonies shining best on this side. West End's change of direction from a less street and funk-oriented sound is now more in keeping with such groups as Soft Cell and Heaven 17. DJs are definitely in for a double-sided treat. It is produced by Levan/deBenedictus. Levan is the DJ at New York's popular Paradise Garage.

★ ★ ★

Arista Records has two new releases in a vein somewhat similar to West End's "Don't Make Me Wait." The label has made a release commitment to the Thompson Twins and Haircut 100, two English groups that have proved their popularity in Europe and are gaining momentum in U.S. clubs. The Thompson Twins' 12-inch 33 has three diverse cuts, highlighted by side one's "In The Name Of Love" at 5:39. This selection is a fine example of fusion music that is clean, fresh, and exciting. A pop/rock feeling is maintained while the catchy arrangements filled with pounding percussion, bongos and bells will keep any dance floor alert. Side two contains "In The Beginning," at 3:14 a slower, harder and wailing tune, and "Coastline," at 3:39 a faster paced and more riveting cut. Produced by Steve Lillywhite, this music should be easily acceptable for DJs in both disco and rock clubs.

★ ★ ★

Haricut 100 (Arista) found chart success with "Favorite Shirts (Boy Meets Girl)." Their current 12-incher is not as quick paced as the early recording, but contains three cuts that are more commercially appealing. "Love Plus One" at 5:38 is the highlight as the group's enthusiasm and energy result in a crisp and identifiable sound that is needed on the dance floor. Smooth sounding brass and guitar work match equally enticing vocals. "Marine Boy" at 4:52 is another favorable radio-oriented sound that breaks into virtuoso saxophone and keyboard performances by the group's members. It is produced by Bob Sergeant.

★ ★ ★

IRS Records has released a 12-inch 33⅓ containing three cuts from the Fleshtones album, "Roman Gods." The LP's title cut has been extended to 7:10 and is hard-hitting, hard-edged rocker. A bold brass section provides the backbone and meat of this pulsating tune. The group's incisive instrumentation is given a gutsy feeling with vocals that are basic yells and grunts. A steady intensiveness is maintained throughout. "Chinese Kitchen" at 2:12 has a strange punk/western flair based on fine use of the harmonica. "Ride Your Pony" at 3:21 is a wailing vocal with a '50s rock & roll spirit. DJs should not overlook three additional top notch cuts, including "I've Gotta Change My Life"; "Stop Fooling Around"; and "Shadow-Line (to J. Conrad)." Produced by Richard Mazda, this new group should not be overlooked.

★ ★ ★

San Francisco's B.A.D.D.A. Record Pool's top picks include: "Double Journey," Powerline (Prelude); "Jump Shout," Lisa (Moby Dick); "Take Me Back," Coffee (Delite); "Beggin' for More," Monica Neal (Sam); "Get A Little," Patrick Crowley (Megatone); "Spies/The Best Part of Breaking Up," Ronnie Griffith (Vanguard); "Damned Don't Cry," and "Horsemen," Visage (Polydor).

★ ★ ★

The Seattle Dance Music Assn. record pool lists the following imports as hot prospects in its area: "Extraterrestial Lover," Sylvia Love (RCA); "Free Man," Terry-Clayton Hall (JVC); "Long Train Runnin'," Jane Harris (DJ); "I'm On Fire," Hot Shot (Teldec); "Your Love Still," Marcia Hines (Friends).

★ ★ ★

Short takes on current 12-inchers that show promise on chart action include "Give Me Just A Little More Time," by Angela Clemmons (Portrait), a rousing version in a light rock format of this classic hit. John Luongo provided the mix. "Rhythm Of The Jungle" by The Quick (Epic) is produced by the group and can probably stand on its own merit.

★ ★ ★

Sugar Hill Records still maintains the scoop of the best in funk music as exemplified by "Sing A Simple Song" West Street Mob; "Hey Fellows," Trouble Funk; and "Flash To The Beat." Grand Master Flash. Visage's three cut 12-incher is taken from the group's Polydor album, "The Anvil." The best bet includes "The Damned Don't Cry" at 5:46 and "The Horsemen" at 4:39. This group continues to provide quality new wave production that is commercially appealing.

★ ★ ★

The Florida Record Pool's up-and-coming disco selections as compiled by Bo Crane include "Like A Thief In The Night," Night Bandit (Cherry Hill); "Take My Love," Gene Dunlap (Capitol); "Take Me Back" Coffee (Delite); "Town," Minako (Alfa); "Love Buzz," Voggue (Atlantic). The Pool's dance-oriented rock list chart movers include: "Bostitch," She's Got A Gun (Stiff); "Beat Escape," Fingerprintz (Stiff); "Telecommunications," A Flock Of Seagulls (Jive); "Gettin' Up," PigBag (Stiff); "This Is Radio Clash," The Clash (Epic).

★ ★ ★

Up-and-coming records as reported by Bob Pantano of the Philadelphia Spinners Assn. include: "Like The Way You Funk," Search (Philly World); "Like A Thief In The Night," Night Bandit (Cherry Hill); "E-Man Boogie 82," Jimmy Castor (SalSoul); "Shout About It," Lamont Dozier (M&M); "Roll With The Punches," ADC Band (Cotillion); "Let's Work It Out," Next Movement (Prelude); "One Draw," Rita Marley (Shanachie); "The Only One," Charles Earland (Columbia).

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Dance/Disco Top 80™

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆ 1	1	12	**GLAD TO KNOW YOU/3,000,000 SYNTHS/ QUESTIONARE**—Chas Jankel—A&M (LP) SP 4885
2	2	14	**MEGATRON MAN/GET A LITTLE**—Patrick Cowley—Megatone (LP) M1002
3	3	12	**TELL ME THAT I'M DREAMING**—Was (Not Was)—Island/ZE (12 inch) DISD 50011
4	4	12	**MAMA USED TO SAY**—Junior—Mercury (12 inch) MDS 4014
☆ 5	5	6	**DON'T COME CRYING TO ME/LET IT RIDE**—Linda Clifford—Capitol (LP) ST 12181
★ 6	6	10	**BURNIN' UP/SO GOOD SO RIGHT**—Imagination—MCA (LP) MCA 5271
☆ 7	7	19	**DON'T YOU WANT ME/OPEN YOUR HEART**—Human League—A&M (LP) SP4892
★ 8	8	10	**THE VISITOR/WHEN ALL IS SAID AND DONE**—ABBA—Atlantic (LP) SD 19332
☆ 9	17	7	**(THE BEST PART OF) BREAKIN' UP**—Roni Griffith—Vanguard (12-inch) SPV 54 A
★ 10	11	10	**U TURN ME ON**—Tomorrow's Edition—RFC/Atlantic (12 inch) DM 4825
★ 11	12	9	**TIME**—Stone—West End (12 inch) WES 22-139
★ 12	13	11	**CENTERFOLD/FLAMETHROWER**—J. Geils Band—EMI (LP) SOO 17062
13	9	17	**SURE SHOT**—Tracy Weber—RFC/Quality (12 inch) QRFC 005
★ 14	18	17	**DESIGNER MUSIC/HOLD ME DOWN**—Lipps' Inc.—Casablanca (LP) NBLP 7262
☆ 15	30	4	**JUMP SHOUT**—Lisa—Moby Dick (12 inch) BTG 1032
16	16	10	**IN THE RAW**—Whispers—Solar (LP) EAS 27
★ 17	19	10	**NEVER SAY NEVER**—Romeo Void—415 Records (EP) A-0007
☆ 18	26	5	**MESOPOTAMIA**—B 52's—Warner Bros. (MINI LP) MINI 3641
☆ 19	33	4	**YOU GOT THE POWER**—War—RCA (12 inch) PD 13062
20	20	8	**WHAT DOES IT TAKE/KICKS**—Amy Bolton—Importe/12 (EP) MP 314AA
21	10	15	**YOU'RE THE ONE FOR ME**—D. Train—Prelude (12 inch) PRLD 621
★ 22	28	9	**DON'T TURN YOUR BACK ON LOVE**—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R
★ 23	29	7	**BREAKAWAY**—Pure Energy—Prism (12-inch) PDS 420
24	24	9	**THE BEAT ESCAPE**—Fingerprintz—Stiff (LP) TEES 1001
25	25	25	**CAN YOU MOVE/CLUBLAND MIX/BRING ON THE FUNKATERS**—Modern Romance—Atlantic (LP/12-inch) SD 19338/ DMD 4819
26	15	31	**TAINTED LOVE/WHERE DID OUR LOVE GO**—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856
27	27	6	**THAT GIRL**—Stevie Wonder—Tamla (7 inch) 1602TF
★ 28	34	6	**WORK THAT SUCKER TO DEATH**—Xavier—Liberty (12 inch) SPRO 212
☆ 29	42	4	**I SPECIALIZE IN LOVE**—Sharon Brown—Profile (12 inch) PRO 7006A
★ 30	36	7	**BOSTICH**—Yello—Stiff (EP) TEES 12-10
☆ 31	46	3	**FALL IN TO A TRANCE**—Jimmy Ross—RFC/Quality (12 inch) QRFC 009
☆ 32	45	3	**LOVE BUZZ**—Voggue—Atlantic (LP) SD 19343
33	14	14	**SHAKE IT UP/CRUISER**—The Cars—Elektra (LP) 5E567
34	23	10	**LIFE IN SPACE**—Mayday—A&M (LP) SP 17180
★ 35	41	26	**LET'S WORK/CONTROVERSY**—Prince—Warner Bros. (LP/12 inch Remix) BSK 3601/DW-DS-50028
☆ 36	57	2	**MURPHY'S LAW**—Cheri—Venture (12 inch) VD 5019
★ 37	43	7	**I LOVE ROCK 'N ROLL**—Joan Jett & the Blackhearts—Boardwalk (LP) NB 1-33243
★ 38	44	6	**FEEL ALRIGHT**—Komiko—Sam (12 inch) S 12344
39	22	20	**CALL ME/LET'S CELEBRATE**—Skyy—Salsoul (LP/12-inch) SA8548/SG365
40	31	14	**WATCH OUT**—Brandi Wells—WMOT (LP) FW37668
41	32	16	**GIGOLO**—Mary Wells—Epic (LP) ARE 37540
42	21	14	**THIS BEAT IS MINE**—Vicky "D"—Sam (12 inch) S12343
★ 43	50	4	**NATIVE LOVE (Step By Step)**—Divine—"O" Records & Visuals (12 inch) OR 717
☆ 44	55	3	**SHINE ON**—George Duke—Epic (LP) FE 37532
★ 45	51	22	**JUST CAN'T GET ENOUGH/NO DISCO**—Depeche Mode—Sire/Warner Bros. (LP/7 inch) SRK 3642
★ 46	53	4	**STILL GOT THE MAGIC (Sweet Delight)**—Michael Wycoff—RCA (12 inch) PD 13056
47	39	18	**MIRROR MIRROR/WORK THAT BODY**—Diana Ross—RCA (LP) AFL1-4153
☆ 48	66	2	**CIRCLES**—Atlantic Starr—A&M (LP) SP 4883
☆ 49	60	2	**HOLD ON TIGHT**—Fantasy—Pavillion (12 inch) 4Z9-02725
★ 50	56	4	**PRECIOUS/A TOWN CALLED MALICE**—The Jam—Polydor (12 inch) Import
51	37	10	**HELP IS ON THE WAY**—Whatnauts—Harlem International (12 inch) HIR 110
52	52	4	**YOU ARE THE ONE**—AM-FM—Dakar/Brunswick (12 inch) DK 103
★ 53	58	3	**STAY/TAKE ME UP**—Matrix—Sugarscoop (12 inch) SS 420A
54	38	14	**THIS IS RADIO CLASH**—The Clash—Epic (12 inch) 492662
★ 55	62	3	**TASTE OF MUSIC**—Kleer—Atlantic (LP) SD 19334
☆ 56	71	7	**SHOW YOU MY LOVE/GO BACK**—Goldie Alexander—Arista (12 inch) CP 713
★ 57	63	3	**SHOUT ABOUT IT**—Lamont Dozier—M&M (LP/12 inch) MM 104AE/MM 103AA
★ 58	64	3	**(WON'T YOU) DANCE WITH Me/SOONER OR LATER**—Crystal & The Team—Moby Dick (12 inch) BTG 332
59	35	15	**GET ON UP/I CAN'T GIVE YOU MORE/TONIGHT**—Suzi Q—RFC/Atlantic (LP) SD 19328
★ 60	65	4	**I COULD BE HAPPY**—Altered Images—Epic (LP) FR 37738
★ 61	67	2	**A NIGHT TO REMEMBER**—Shalamar—Solar/Elektra (LP) S 28
62	47	23	**YOU CAN/FIRE IN MY HEART**—Madleen Kane—Chalet (LP) CH0702
★ 63	NEW ENTRY		**THE LOVE STEALERS/I'VE BEEN WATCHING YOU/I WANT TO DO SOMETHING FREAKY TO YOU**—Saint Tropez—Destiny (LP) DLA 10004
★ 64	NEW ENTRY		**ONE DRAW**—Rita Marley—Shanachie (12 inch) 5003
★ 65	NEW ENTRY		**DON'T YOU LOVE IT**—Maxine Singleton—Peter Pan (12 inch) TAS-2801F
★ 66	NEW ENTRY		**IN THE NAME OF LOVE**—Thompson Twins—Arista (12 inch) CP 712
67	68	3	**TAKE MY LOVE**—Gene Dunlap—Capitol (LP) ST 12190
68	40	7	**ALL NIGHT**—Bonnie Forman—Wave (12 inch) CM 120
69	49	9	**MAKE UP YOUR MIND**—Aurra—Salsoul (LP/12 inch) SA 8551/SG 360
70	70	15	**I DON'T KNOW WHAT IT IS/HOMOSAPIENS**—Pete Shelley—Genetic (LP/12 inch) Import
71	73	24	**MODERN LOVE IS AUTOMATIC/ TELECOMMUNICATION**—Flock of Seagulls—Jive/Arista (EP) VK 22001
72	74	29	**GENIUS OF LOVE/WORDY RAPPINHOOD**—Tom Tom Club—Sire/Warner Bros. (LP/12 inch) SFK 3628/DSRF 49817
73	77	5	**HOLD ONTO THIS MOMENT**—Mystery—Tommy Boy (12 inch) TB813
74	69	3	**SO DISGRACEFUL**—Marilyn & The Movie Stars—AIM (12 inch) 12101
75	48	11	**FREAKMAN**—Empire—RFC/Quality (12 inch) QRFC 007
76	54	10	**CAN'T BE FUNKY/COWBOYS IN AFRICA**—Bush Tetras—Stiff (EP) TEES 1208
77	61	9	**ABACAB**—Genesis—Atlantic (LP) SD 19313
78	75	8	**MUST BE THE MUSIC**—Secret Weapon—Prelude (12 inch) PRLD 614
79	78	15	**QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE**—Syreeta—Tamla (LP) T8-376MI
80	79	8	**GOLDENES SPIELZEUG/EEL QUE**—D.A.F.—Virgin (LP) Import

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

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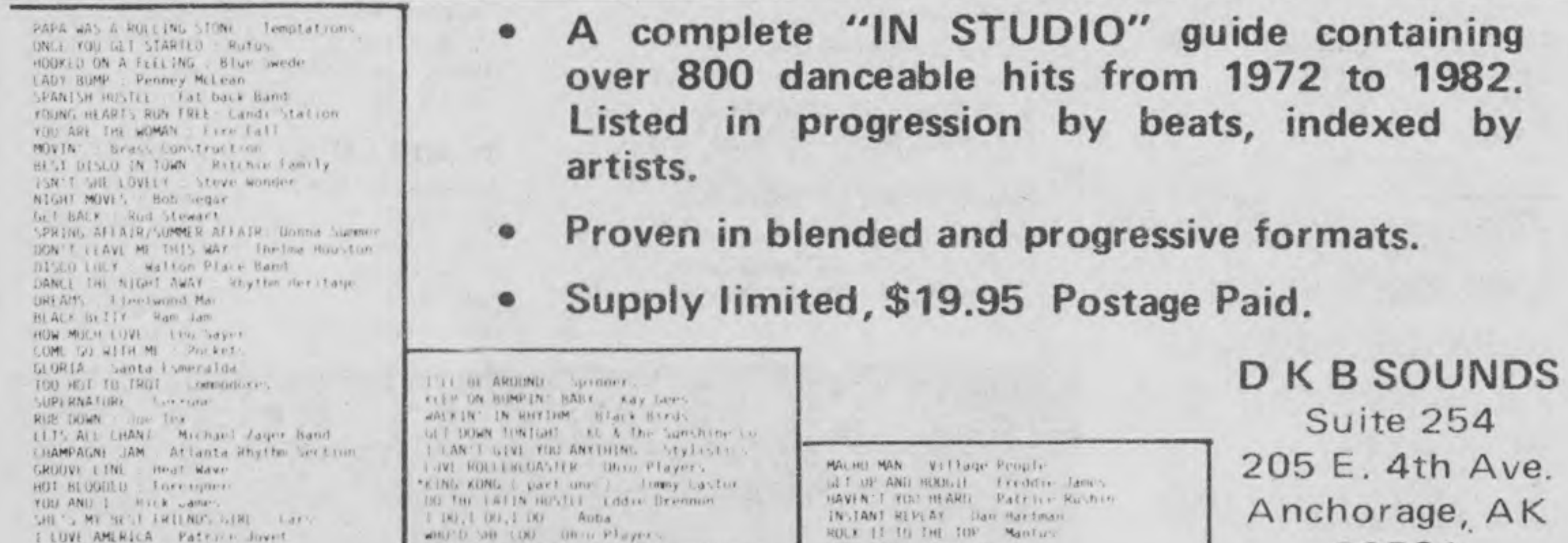

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MCA RECORDS
35 YEARS
IN NASHVILLE

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A Billboard Advertising Supplement

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"Bobbie Sue" is the #1 album in the country!

First There Was "Fancy Free," The Platinum Album Featuring The Grammy Award-Winning Platinum Hit,

"ELVIRA"

Now The MCA Records Group Proudly Congratulates

THE OAK RIDGE BOYS

On Their New Album

"B-B-B-B-B-B-B-BOBBIE SUE"

MCA-5294

Already Gold And Heading Toward Platinum Featuring The Smash #1 Single "BOBBIE SUE"

MCA-52006

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MCA RECORDS

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MCA
RECORDS
IN
NASHVILLE
35

From Legendary Decca Days To...

MCA Today: Promise Of A Bright Future

MCA Records Nashville staff. Front row, from left: Tony Tamburrano, national promotion director; Dian Cash, receptionist/secretary; Janet Butler, executive secretary for Ron Chancey; Erv Woolsey, vice president, promotion. Second row, from left: Jerry Bailey, national director, publicity/artist development; Glenda Whyte, executive secretary, promotion dept. Third row, from left: J. L. Allison, mail clerk; Chic Doherty, vice president, sales and marketing. Fourth row, from left: Jim Foglesong, president; Katie Gillon, administrative assistant/office manager; Ron Chancey, vice president, a&r; Julie Henry, coordinator, publicity/artist development.

Thirty-five years in Nashville.

That's quite an achievement.

Couple that with the fact that we're talking about 35 years in the music industry—a business known for about as much security and stability as condominium property on Mount St. Helens—and you're looking at a reputation of sterling eminence.

But then, MCA Records has always been a label of distinction, from the earliest days of the legendary Decca label, under whose guidance grew to fame such musical paragons as Kitty Wells, Ernest Tubb, Webb Pierce, Patsy Cline, Loretta Lynn.

In fact, one of its earliest acquistions—Bill Monroe—is celebrating more than three decades with MCA.

It's appropriate that MCA's Nashville division ignited 1982 with a flash-fire of No. 1 singles, since the past 12 months have been the label's biggest ever. Gene Watson rang in the New Year with "Fourteen Karat Mind," and Don Williams wasn't far behind with "Lord I Hope This Day Is Good." Ed Bruce had his first No. 1 for MCA when "You're The Best Break This Old Heart Ever Had" hit the apex. And the Oak Ridge Boys lost no time showing that "Elvira" was no fluke when "Bobbie Sue" accelerated up the charts at breakneck speed.

In between, although longtime mainstay Conway Twitty decided to depart the company by the end of 1981, MCA nonetheless took "Red Neckin' Love Makin' Night," his last single while signed with the label, right to the top, thereby setting Billboard's all-time record for most No. 1 country singles by any act.

MCA's growth has been steady throughout its three decades of Nashville operation. But in the past two years, the label's across-the-board spread has been overwhelming—at times, it almost seems that MCA's major concern is keeping its always-active roster from getting TOO much media attention!

Loretta and Mooney Lynn with stars of "Coal Miner's Daughter" at film's Nashville premiere.

Loretta Lynn wrote a best-seller that became an Oscar-winning movie. She's a frequent Vegas headliner, visits tv shows, is seen on national commercials and even had her first NBC network special this year.

Barbara Mandrell crowned a remarkable year by winning the CMA's entertainer of the year award for an unprecedented two consecutive years in a row. She hosted her own NBC network series for two seasons and only now is leaving the show to resume her first loves: recording and touring.

The Oak Ridge Boys watched all of its MCA albums turn bright gold this year. The Oaks also proved that crossover (for them) was a girl named "Elvira," as that record slingshot its way into double platinum sales. With "Bobbie Sue," the group's follow-up album (and single), promising to surpass "Elvira's" phenomenal success, the Oak Ridge Boys have become a superstar act in any category.

Terri Gibbs, an unknown prior to joining MCA, made such a splash with her crossover hit, "Somebody's Knockin'," that she managed to walk off with both the CMA's newly-created Horizon achievement award and the Academy of Country Music's most promising new female artist of 1981 honors.

Jim Foglesong, MCA's likeable Nashville division president, likes to talk about his label's "family atmosphere." It's important to him that his artists are kept happy, busy and most of all, successful under the MCA banner. Toward his end, Foglesong has brought together an executive staff highly qualified to create this support and comraderie. Chic Doherty, vice president of marketing, has just toasted his 35th year with MCA, a mind-boggling achievement in the here-today, gone-tomorrow atmosphere of today's record industry. Ron Chancey, vice president of a&r, has been a part of Foglesong's team since 1974, when ABC Records acquired the Dot label. Erv Woolsey, national promotion director, likes to scout new talent as well, and in fact, is responsible for bringing George Strait to MCA last year.

In its 35 years here, MCA has enriched Nashville by its presence. Its executives have uniformly been far-sighted in their understanding of good music, sensitive in their perception of effective marketing and talent development campaigns.

Today, as the Nashville music community marches confidently into the '80s, MCA continues to be a leader in its field. It's a position Foglesong and his staff oversee proudly.

"I feel in many ways that we're just really beginning in Nashville to contribute to music of all kinds," says Foglesong. "We have been fortunate to keep a roster of artists who are cooperative and communicative with us. It's up to us to follow the music wherever it goes . . . and we hope that wherever it goes, we'll be there, too." Billboard

History Still Lives In Record Treasury

Decca Records embraced country music as soon as the label was established in the U.S. in 1934. It was during that founding year, in fact, that a fledgling politician with an eye for show business cut the classic, "Nobody's Darlin' But Mine." The song helped propel Jimmie Davis on his way to the Louisiana governor's mansion and into the pages of country music history.

Dave Kapp, who handled Decca's country division at the beginning, once described what it was like to make a recording in those days:

"When we had our artists lined up, we would hire two hotel rooms, across the hall from each other. Then we would set up the recording equipment with the wax disks and start cutting. Nothing was electric. It was all mechanical. We got a constant speed by using 100-pound weights on plumb lines, below the turntables, which would exert a constant pull-down pressure. The artist would be in one room, and I'd be in the other across the hall, running the equipment. We couldn't even see the artist—just a red light. When that was on, we knew he was singing."

Primitive as it was, the system was adequate to capture some of the most memorable performances the genre had to offer—works by such influential acts as the Carter Family, Milton Brown and the Brownies and the Sons of the Pioneers.

While Decca's artistic contributions were important during the 1930s, the label's decision to sell its singles at 35 cents retail was probably even more significant, especially to a young industry that was being nudged aside by radio. Noting that just prior to Decca's entry into the market records were priced at from 75 cents to $1.25 each, historian Douglas B. Green says, "Decca's move revitalized a sagging industry, and once again the important singers and groups of the era were recorded extensively on wax."

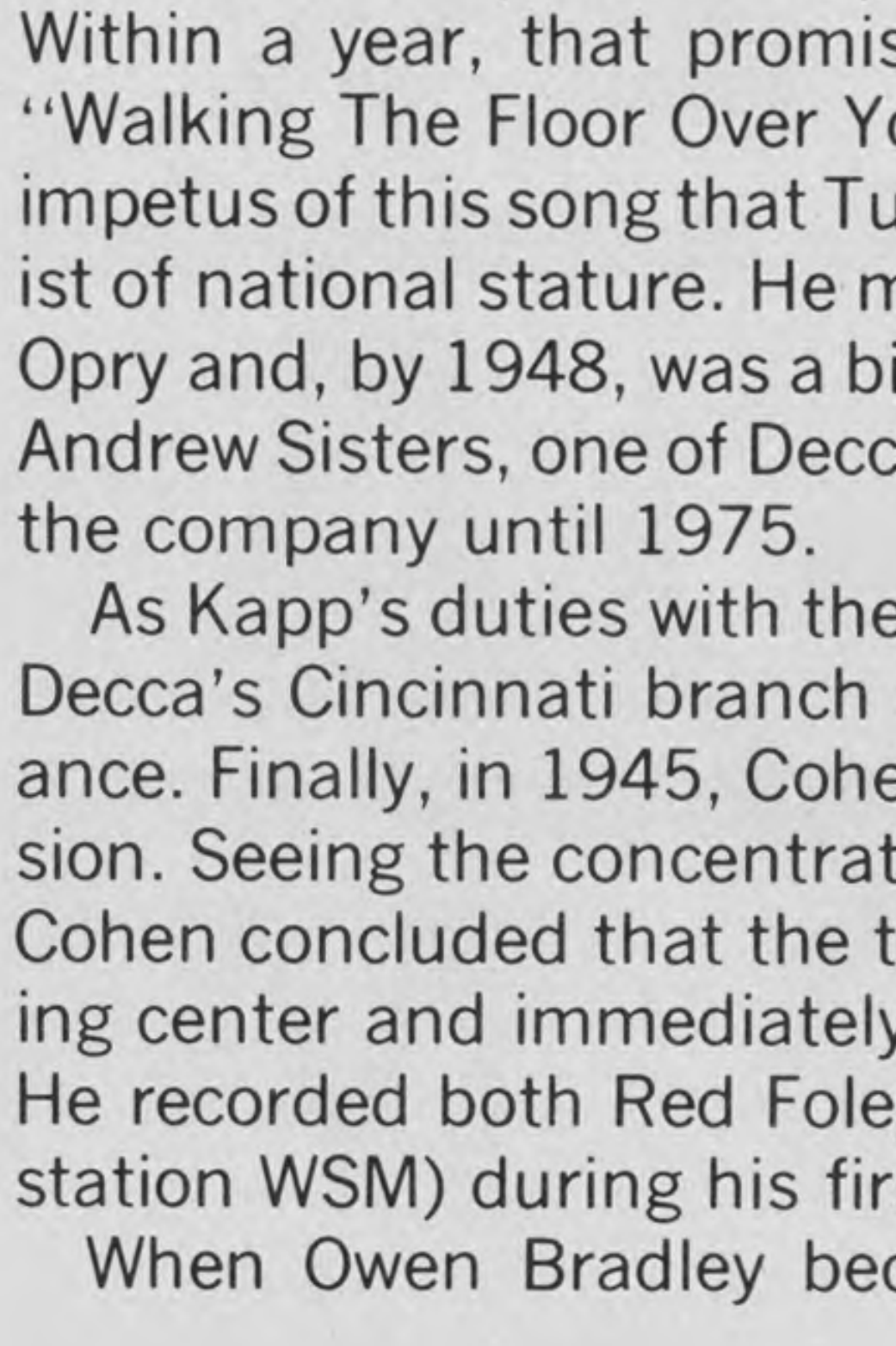
The label's country side got its second major male star in 1940 when Kapp was enticed to Houston (in part by Mrs. Jimmie Rodgers, and in part by the artist himself) to record 26-year-old Ernest Tubb. Tubb recorded four sides during this session and impressed Kapp with his eagerness and promise. Within a year, that promise was fulfilled by the release of "Walking The Floor Over You." So great was the appeal and impetus of this song that Tubb was quickly accepted as an artist of national stature. He made movies, joined the Grand Ole Opry and, by 1948, was a big enough name to record with the Andrew Sisters, one of Decca's top pop acts. Tubb stayed with the company until 1975.

As Kapp's duties with the company increased, he looked to Decca's Cincinnati branch manager, Paul Cohen, for assistance. Finally, in 1945, Cohen took control of the country division. Seeing the concentration of musical talent in Nashville, Cohen concluded that the town could be made into a recording center and immediately began working toward that end. He recorded both Red Foley and Tubb in Nashville (at radio station WSM) during his first year at the Decca helm.

When Owen Bradley became WSM's orchestra leader in

(Continued on page MCA-18)

Material for this supplement prepared by Billboard writers, and freelance writers Rose Clayton ("Marketing") in Memphis and Tony Byworth ("Europe") in London.



"I feel in many ways that we're just really beginning in Nashville to contribute to music of all kinds. We have been fortunate to keep a roster of artists who are cooperative and communicative with us. It's up to us to follow the music wherever it goes . . . and we hope that wherever it goes, we'll be there, too."

Jim Foglesong, president
MCA Records, Nashville division

A Twenty-One Hit SALUTE TO MCA RECORDS

1. "BOBBIE SUE"
2. "FANCY FREE"
3. "ELVIRA"
   (Platinum Single)
4. "BEAUTIFUL YOU"
5. "HEART OF MINE"
6. "TRYING TO LOVE TWO WOMEN"
7. "LEAVING LOUISIANA IN THE BROAD DAYLIGHT"
8. "DREAM ON"
9. "SAIL AWAY"
10. "COME ON IN"
11. "CRYIN' AGAIN"
12. "I'LL BE TRUE TO YOU"
13. "YOU'RE THE ONE"
14. "Y'ALL COME BACK SALOON"

---

15. BOBBIE SUE
    (Gold Album)
16. FANCY FREE
    (Platinum Album)
17. GREATEST HITS
    (Gold Album)
18. TOGETHER
    (Gold Album)
19. HAVE ARRIVED
    (Gold Album)
20. ROOM SERVICE
21. Y'ALL COME BACK SALOON
    (Gold Album)

The Oak Ridge Boys

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THANKS, RON CHANCEY, JIM FOGLESONG, AND THE STAFF OF MCA RECORDS

FOR LISTENING

The Results:

"BROKEN TRUST"
A-side single Brenda Lee
(written by Jimbeau Hinson, Goldline Music, Inc., ASCAP)
"HEART OF MINE"
A-side single The Oak Ridge Boys
(written by Michael Foster, Silverline Music, Inc., BMI)
"FANCY FREE"
A-side single The Oak Ridge Boys
(written by Roy August and Jimbeau Hinson, Silverline-Goldline Music, Inc., ASCAP-BMI)

Writers Staff: Jimbeau Hinson, Michael Foster, Steve Sanders, Rusty Golden, Paulette Carlson, Jimmy Tarbutton, Larry Willoughby and Tony Brown

Publishing Staff: Noel Fox, Linda Elliff, Steve Evers, Erma Smith, Trav Livingston and Pat Nelson.

The Oak Ridge Boys

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MCA RECORDS IN NASHVILLE 35

Open Door Policy Nets 'Next' Superstars

"We've been very fortunate to have one of the best track records around for breaking new artists. In a way, it almost means more to us to have an act re-sign with MCA than for us to go out and buy an already-established superstar. It means we've done our job well."

Jim Foglesong, president
MCA Records, Nashville division

Judging from the glowing success MCA has had in launching its newcomers onto the country charts within the past year, Foglesong's a&r approach seems indeed to be the right one.

The straight-arrow rise of unknowns like George Strait, Terri Gibbs and Lee Greenwood, as orchestrated by Foglesong and Ron Chancey, vice president of a&r for MCA in Nashville, has injected a fresh energy into country music, and given programmers something different for their turntables.

The label's fervent commitment to breaking new talent extends well beyond this horizon, though. For poised in the wings, waiting for their own take-off down the recording runway, are a lot more up-and-comers: Kippi Brannon, Rob Parsons, the Younger Brothers, Taffy McElroy, the Thrasher Brothers, Micki Fuhrman, Wayne Massey, Amy Wooley, Danny Flowers and the Scratch Band.

When you balance this against the impressive mainline MCA roster—headliners like Don Williams, the Oak Ridge Boys, Barbara Mandrell, Loretta Lynn, Gene Watson, Brenda Lee, John Conlee, Ed Bruce—it's easy to see why the label has always maintained its reputation for sterling quality.

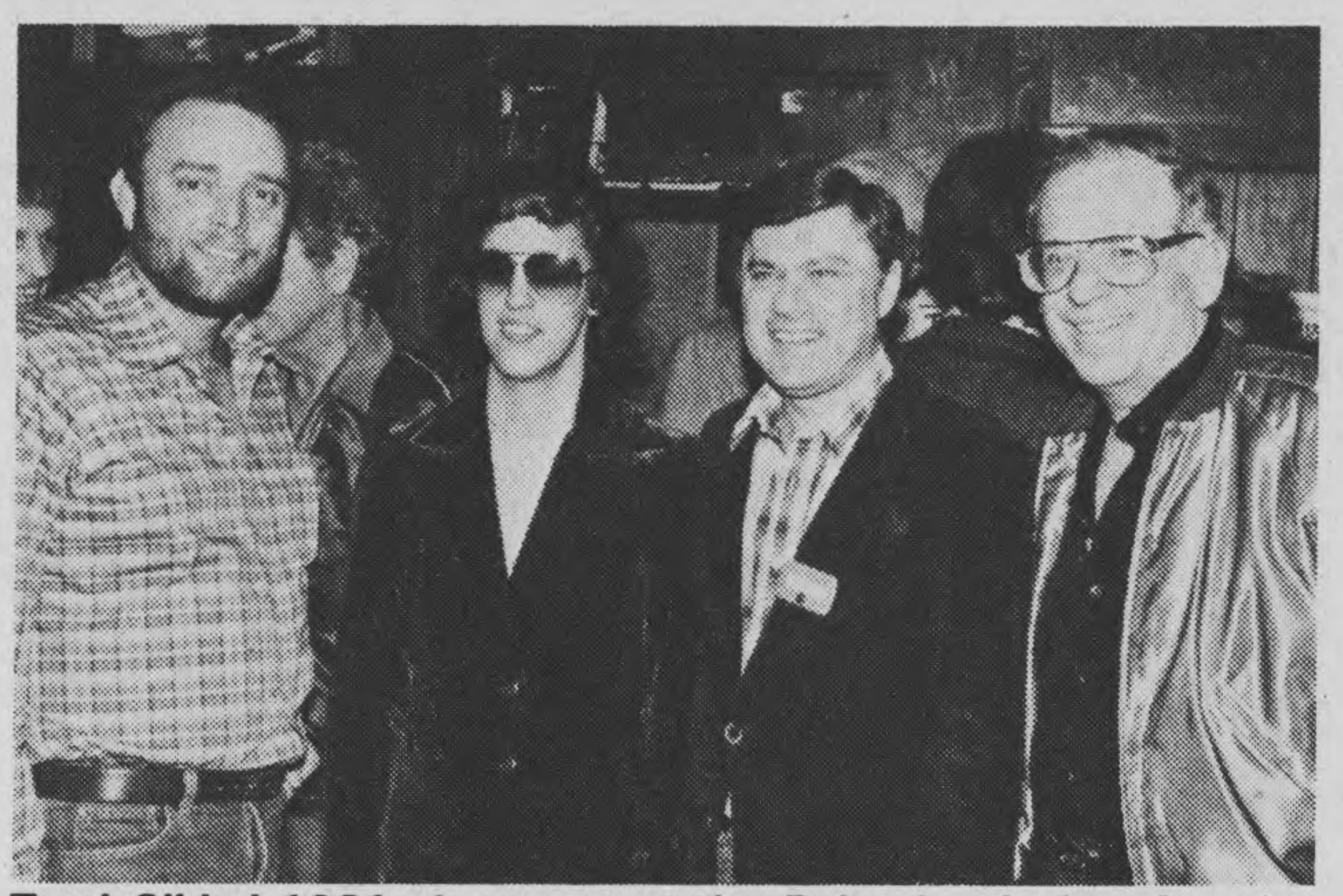
On the other hand, it's a quality that's diversified. Within the past two years, crossover has become a key component in the MCA saga, triggered by Terri Gibbs' debut hit, "Somebody's Knockin'," and the meteoric platinum rise of the Oak Ridge Boys through "Elvira." Two of its top draws—Barbara Mandrell and Ed Bruce—juggle busy tv schedules and recording sessions with equal aplomb. Don Williams has attained what amounts to superstar proportions in the U.K. market. Loretta Lynn found time between her non-stop road dates to write a best-selling autobiography, "Coal Miner's Daughter," which later became an award-winning movie with Sissy Spacek.

Legends and newcomers alike rub shoulders at MCA, as the Nashville division continues to see its acts frequenting a choice of charts, a variety of venues.

"I believe you need an underlying philosophy to pull things together. We try to remain as flexible and creative as possible. We always try—although I'm not saying we're 100% successful all the time in our efforts—to treat each act we sign as a special and separate entity."

That's Foglesong speaking. In his three years as head of MCA in Nashville (he assumed the reins in 1979 following MCA's acquisition of ABC/Dot Records), Foglesong has brought his own unmistakable stamp into his label's a&r affairs. And first and foremost on his list of priorities is communication.

"Some days, I think, the most important thing that I do is make sure people are talking with each other. MCA stresses communication within its departments, and it's a complete team effort.



Terri Gibbs' 1981 showcase at the Palomino in Los Angeles drew, left to right: Bob Siner, MCA Records president; Miss Gibbs, Gene Froelich, vice president, MCA Inc./head of MCA Records Group; and Lou Cook, vice president, business affairs & president, MCA International.

At Don Williams' re-signing party at Jim Foglesong's house in 1979 were, from left: Jim Foglesong; Don Williams; and Bob Siner, president, MCA Records.

"We have Bob Schneiders in our West Coast office who reports to me and serves as our liaison for all projects we undertake. George Osaki works with us to create our album covers and graphics. Vince Cosgrave, vice president of marketing, works very closely with our Nashville division. We think that every brain being paid by MCA should be capable of letting us know when there's a good idea we could use."

It's not Foglesong's style—nor the style of a&r vice president Chancey—to initiate teaser or hype campaigns to kindle bonfires of interest in new artists. He feels more often than not, these blitz campaigns serve to create backlashes for the act if the product isn't a smash.

"We feel you can hurt an artist and his record by screaming 'hit! smash!' before it actually is one. You can throw thousands of dollars behind a career in showcases, radio tours and advertising . . . but if you can't back it up with solid hit product, I feel you run the risk of setting up a lot of negatives."

Instead, the company prefers to take a low-key stance, concentrating on signing acts it believes have lasting chart potential and building them slowly but steadily through promotional and marketing support campaigns.

"In our business, the odds of getting a record played, of getting it onto the charts and up into the top 20, are so great that you don't need any negative factors. We prefer to take a quiet but tenacious approach with our records."

Foglesong likes to cite the example of Terri Gibbs' "Somebody's Knockin'," a record he and nearly everyone in the company felt should not have been her first single. "I'm not embarrassed to admit we didn't think it was a hit," says Foglesong cheerfully. "It was only through the persistence of Ed Penney, Terri's producer, that we finally agreed to go ahead with it."

Once committed to the plunge, the label swung into action.

(Continued on page MCA-20)

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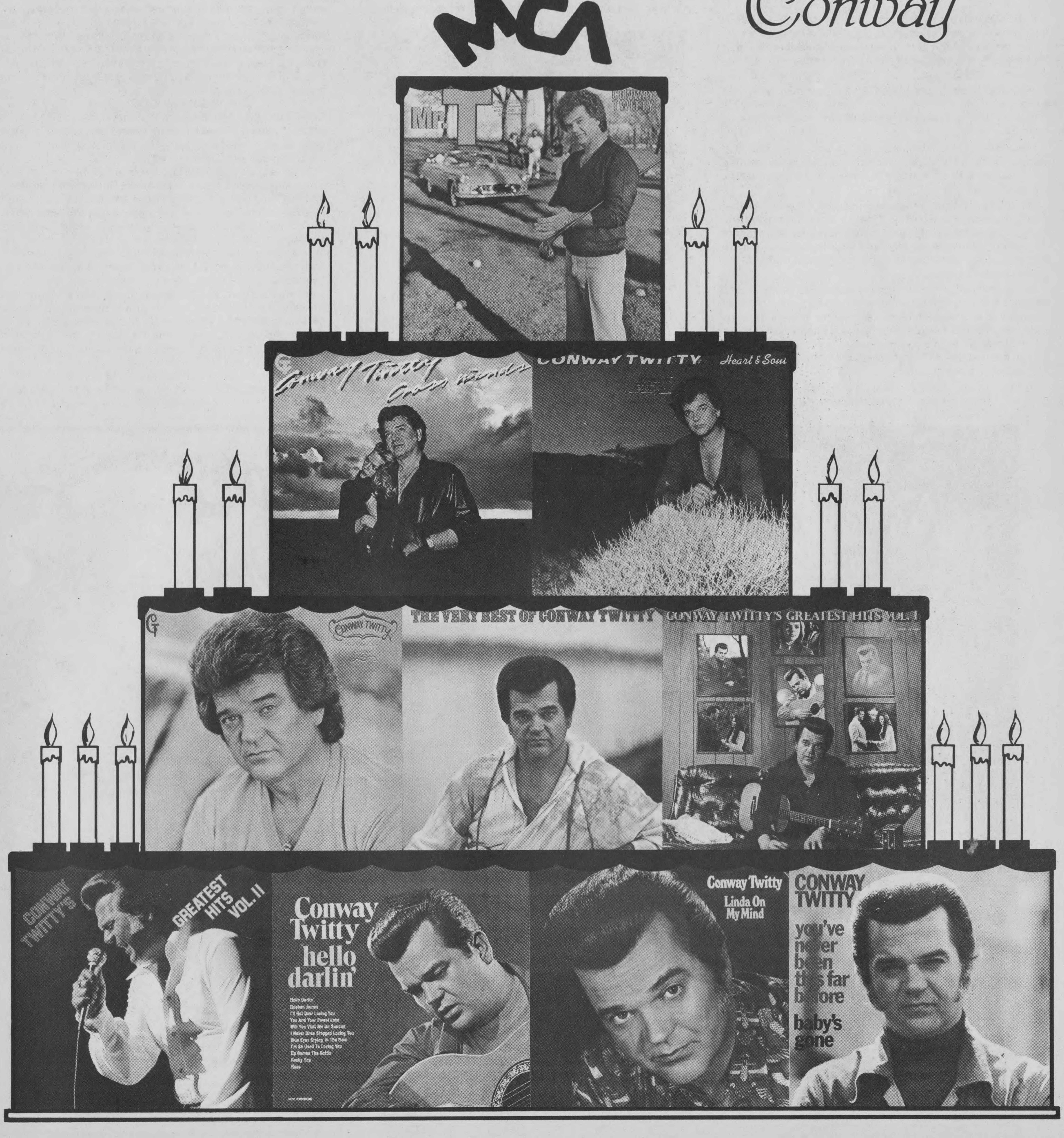
To all my friends at MCA Records,
Happy 35th Anniversary.
Remember, I'll always be a piece of the cake!

Conway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Conway Twitty Cross Winds
CONWAY TWITTY Heart & Soul
CONWAY TWITTY
THE VERY BEST OF CONWAY TWITTY
CONWAY TWITTY'S GREATEST HITS VOL. I
CONWAY TWITTY'S GREATEST HITS VOL. II
Conway Twitty hello darlin'
Conway Twitty Linda On My Mind
CONWAY TWITTY you've never been this far before baby's gone

MCA RECORDS IN NASHVILLE 35

Marketing Links Artist Image With Product

If the success of a record company's marketing division is measured by record sales, chart activity and recognition the label's artists receive, then one would assuredly think that MCA Records has discovered the magic formula for the art of successful marketing.

1981 was a zenith year in MCA's 35-year history—a year when everything seemed to come together; '82 shows MCA artists continuing to experience significant development and growth.

Executives for the label are quick to emphasize that successful marketing is a team effort that encompasses numerous people at all levels throughout the company, including the artists themselves.

As far as a mystical formula is concerned, MCA denies that it has one. The general feeling is that each artist is unique and each record is unique; therefore, what works for one artist or one record will not necessarily work for another. To be highly successful, marketing needs to be highly individualized, but based on proven methods.

The secret to MCA's effectiveness appears to be its philosophy that it is a people-oriented, rather than a label-oriented company. It is a network of people devoted to making a tremendous effort to execute their duties well and facilitate the job of others to reach a common goal. As idealistic as it may sound, it is a matter of key people in the proper slots opening the doors for artist growth.

As Chic Doherty, vice president of sales and marketing, explains it: "There are five factors involved in successful marketing: money, talent, know how, change is inevitable, and enthusiasm is a must. The rest is luck and hard work."

These ingredients, Doherty feels, have sustained MCA's solid base. "Selectivity (of talent) has been a factor," he adds, "and the longevity of our artists."

Flexibility is a valuable component in the marketing process that MCA's structure encourages. "Our people are tuned in to react to what is happening so that we can build on it," says Doherty. "The whole company is involved in artist development, and we are constantly being made aware of our needs."

A specific example of how all these elements work together can be seen in the success of the Oak Ridge Boys. When they joined MCA in '79, the Oaks were attempting to cross over from gospel to the country market. The group's first single released on MCA was a top five country hit, a feat matched by every subsequent record. "Fancy Free" achieved platinum status and its smash single "Elvira" reached double platinum. Now every album the Oaks have recorded for MCA has been certified gold.

"We no longer think of country music as 'X' amount of pieces," says Bob Schneiders, west coast director of marketing. "It's let's see how far we can take it."

"If you get a gold album, then you try for platinum," says Jim Foglesong, president of MCA/Nashville. "If you get a platinum album, then you try for double platinum. The trick is to keep your momentum going."

Loretta Lynn with Chic Doherty, vice president of sales and marketing, at 1981 surprise party celebrating his 35 years with MCA Records.

One effective campaign for the Oaks involved a poster giveaway through major accounts on its "Fancy Free" album. They cut spots which were automatic I.D.s for the stations, then mentioned the record store and tagged their album at the end of the spot. It was a departure from the usual 60-second formatted radio spot, a personal thing from the Oak Ridge Boys, which generated a lot of traffic in the record stores.

Marketing tie-ins with major manufacturers and companies outside of the record industry have been valuable tools for achieving visibility for its artists.

According to Schneiders, tie-in possibilities often spin off the title of an album. "The title of the next John Conlee album is 'Busted,' which happens to be the name of the first single," he says. "Don Williams' new album is 'Listen To The Radio.' The titles imply all types of ideas that immediately come to mind. I'm not suggesting that every artist think of that when he titles his album, but it certainly makes things easier."

The label was fortunate to have a "Barbara Mandrell Live" album when she was taping her weekly variety series, and many promotional tie-ins, where fans could win a trip to see the Mandrell show live, were planned. Media coverage surrounding her show proved to build on the image that publicists had been promoting for years. As a result of the combined efforts, Mandrell's album sales have grown from around 100,000 to gold status.

The tie-ins were endless on Loretta Lynn's "Coal Miner's Daughter" film. Exposure from that movie, also a highly-rated network television special and a prominent series of Crisco commercials, expedited gold status for three solo albums and a duet album with Conway Twitty.

Labelmate Ed Bruce has also become a star in his own right in tv commercials for such firms as Big Duke chewing tobacco and AC-Delco batteries. More important, however, is the fact that Bruce, who has been a respected artist for years on different labels, has been steadily gaining in record sales since signing with MCA where he achieved his first No. 1 record. His acting role on the weekly series "Maverick" is expected to reinforce the image MCA has been developing over the past two years.

An intricate part of MCA's marketing task has been to help the consumer realize the identity link between the person he sees on tv or hears in commercial endorsements and an artist's record product. Converting the acceptance of an artist from favorable publicity to record sales has apparently been achieved.

Not one to rely on recruiting superstars from other labels to build its roster, MCA executives are proud of the company's

(Continued on page MCA-19)

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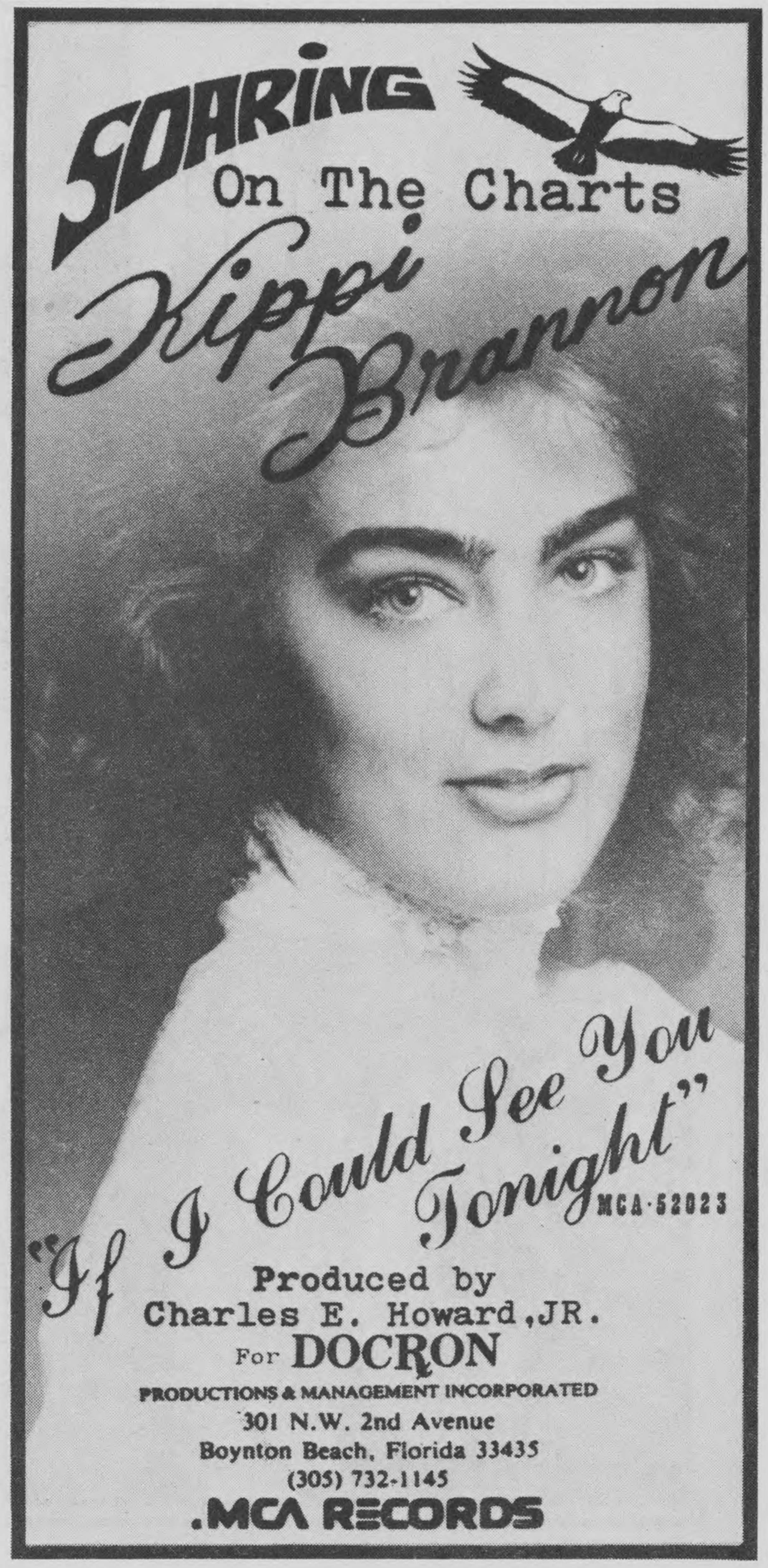

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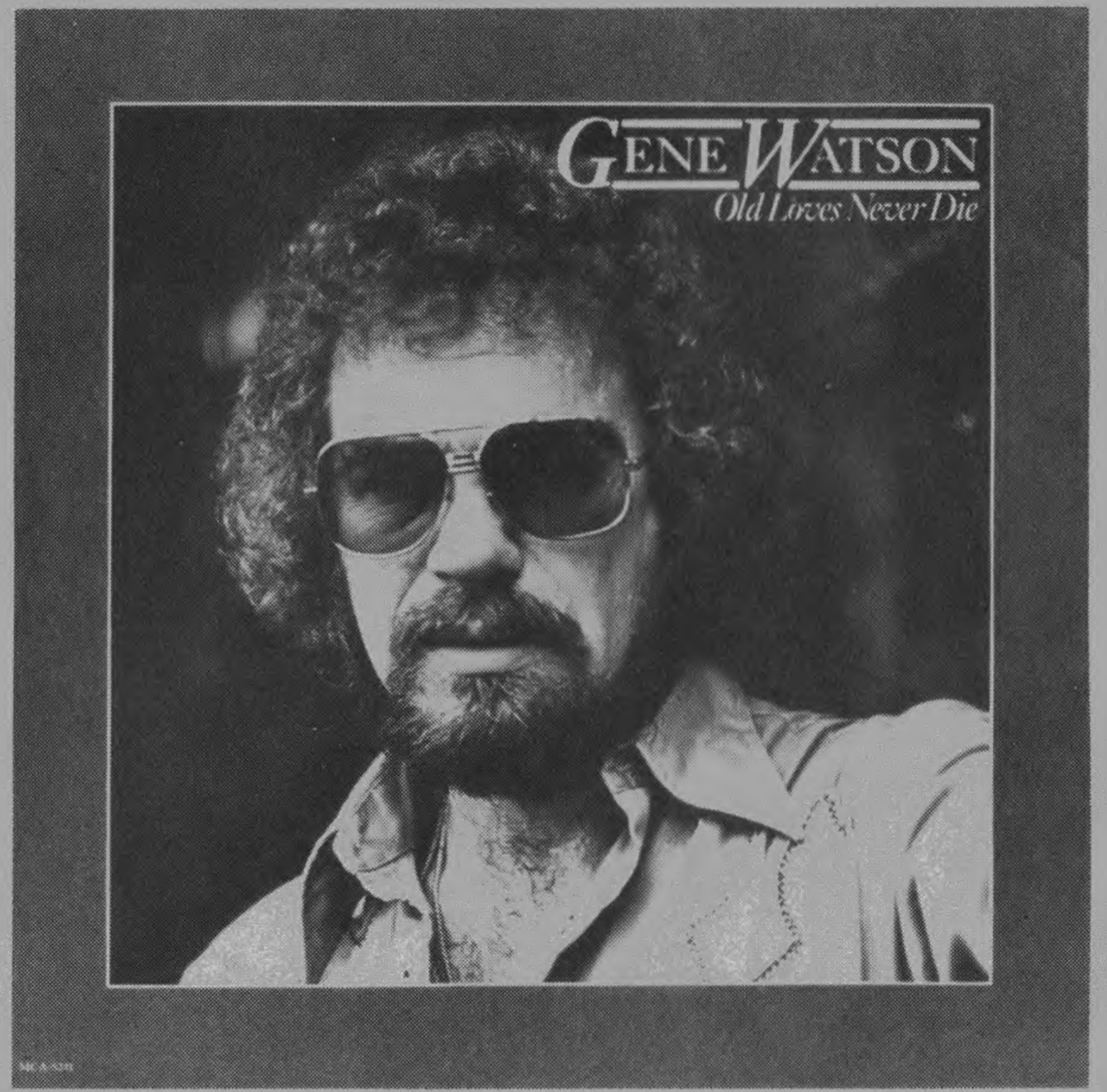


MCA-5241 • FEATURING THE #1 SINGLE: **"FOURTEEN CARAT MIND"** AND THE CURRENT HIT **"SPEAK SOFTLY YOU'RE TALKING TO MY HEART"**

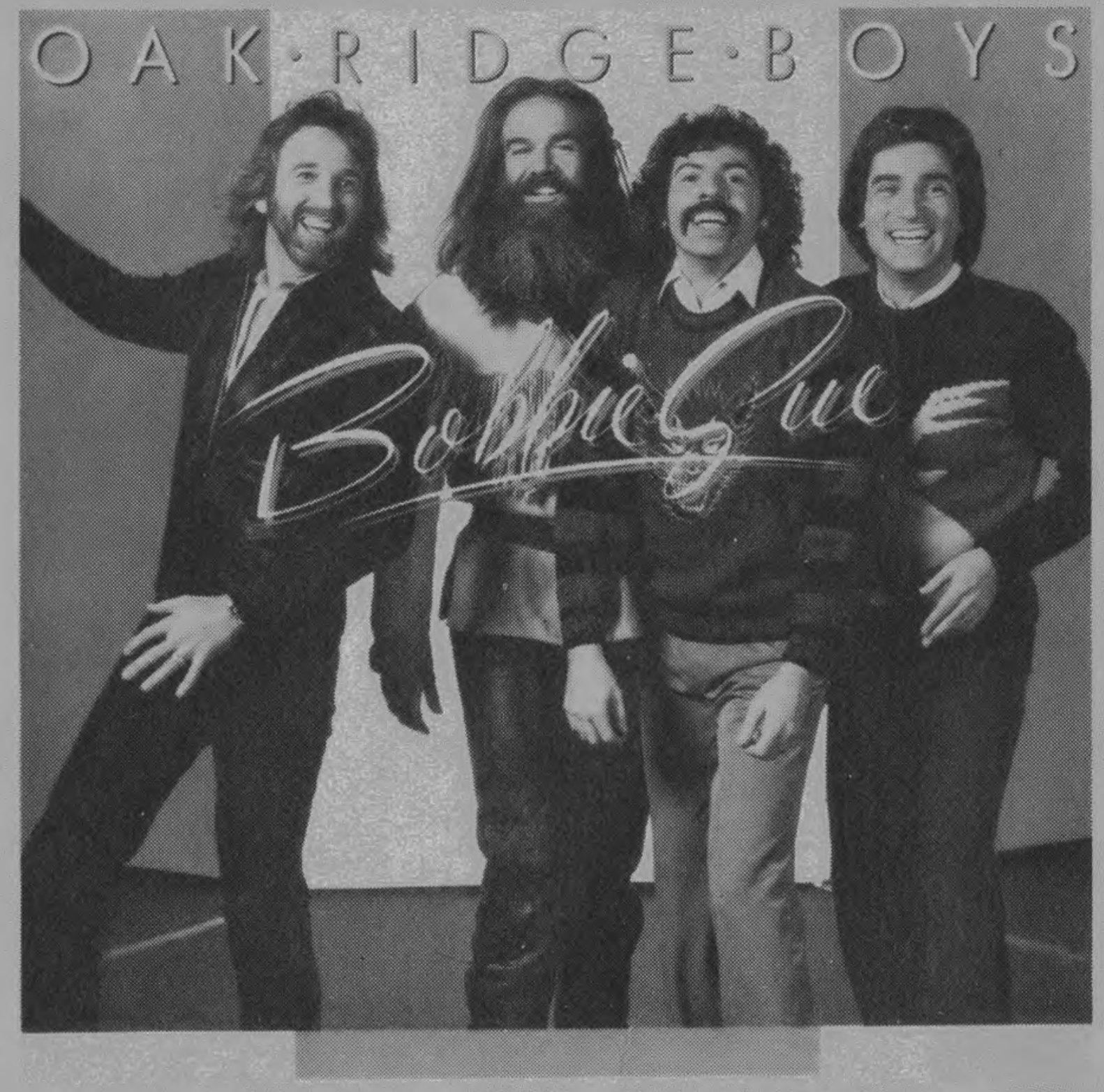
MCA-5210 • FEATURING THE #1 SINGLES: **"MIRACLES"** AND **"LORD I HOPE THIS DAY IS GOOD"**

MCA-5204 • FEATURING THE #1 SINGLES: **"TIGHT FITTIN' JEANS"** AND **"RED-NECKIN' LOVE-MAKIN' NIGHT"**

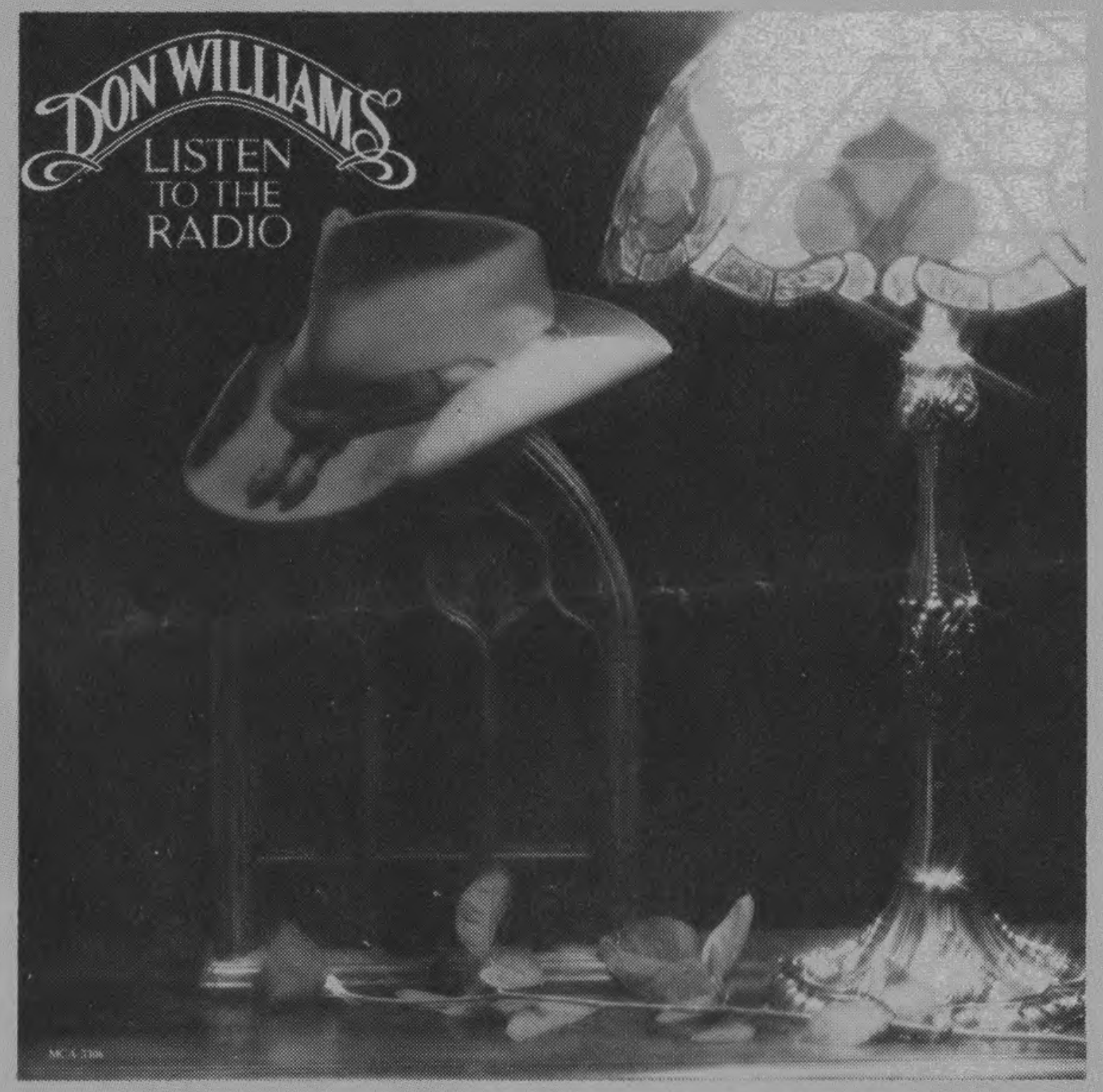
MCA-5188 • FEATURING THE #1 SINGLE: **"YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD"** AND THE NEW SINGLE **"LOVE'S FOUND YOU AND ME"**

MCA-5248 • FEATURING THE HIT SINGLES: **"UNWOUND," "DOWN AND OUT"** AND **"IF YOU'RE THINKING YOU WANT A STRANGER"**

MCA-5293 • FEATURING THE HIT SINGLE: **"I LIE"**

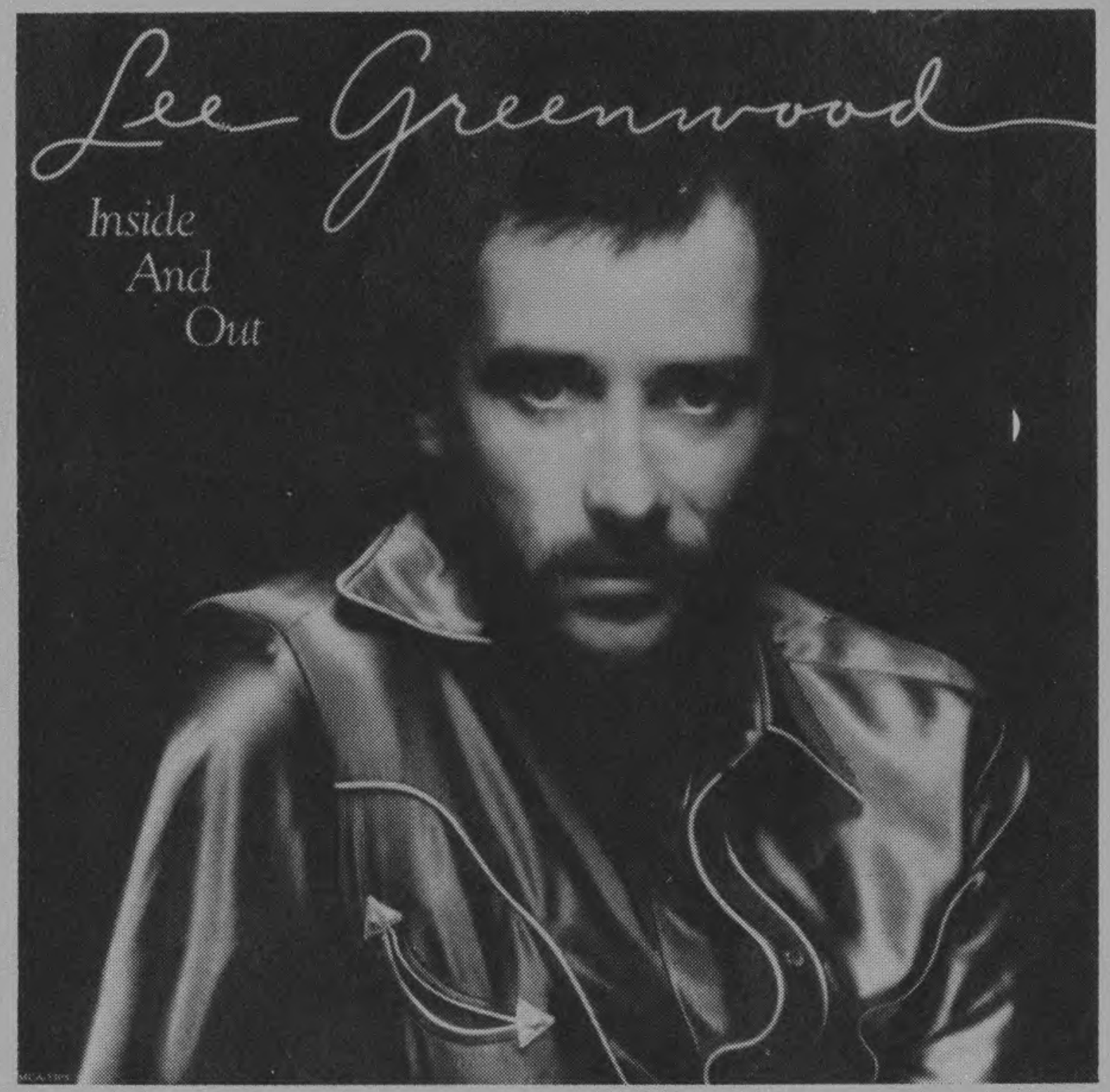


MCA-5294 • FEATURING THE MULTI-FORMAT HIT: **"BOBBIE SUE"**



MCA-5306 • FEATURING: **"LISTEN TO THE RADIO"**

MCA-5310 • FEATURING: **"BUSTED"**



MCA-5305 • FEATURING: **"IT TURNS ME INSIDE OUT"** AND **"RING ON HER FINGER, TIME ON HER HANDS"**

COMING SOON

MCA-5295 • **BARBARA MANDRELL: ...IN BLACK AND WHITE**

MCA-5315 • **TERRI GIBBS: SOME DAYS IT RAINS ALL NIGHT LONG**

MCA DISTRIBUTING CORP.

MCA RECORDS

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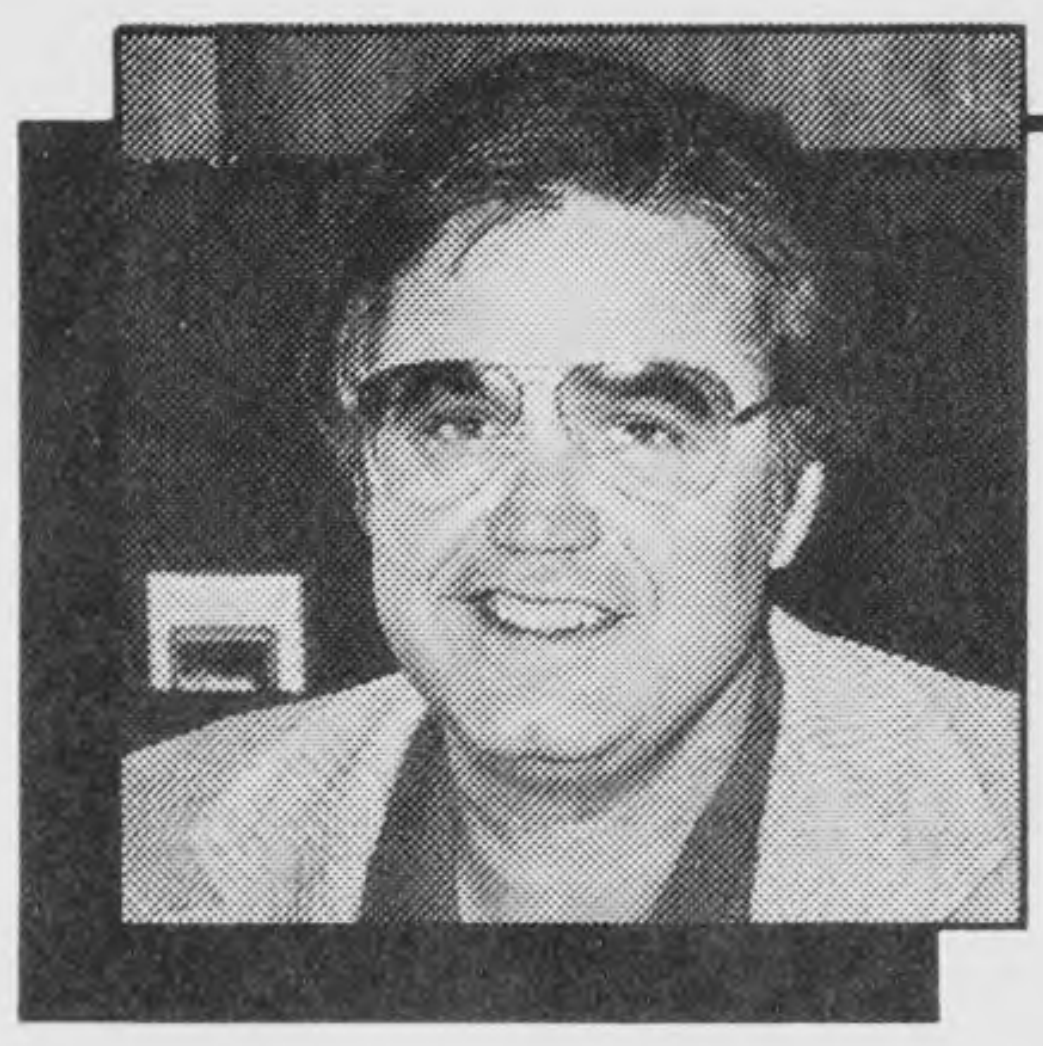
MCA RECORDS IN NASHVILLE 35

Roster Diversity Ranges Across Musical Borders

Bill Monroe

Barbara Mandrell



"You can't ever shut your door to new product, no matter where it comes from. We try to listen to every tape we get in, even though obviously it's difficult to find the time. You just never know who may walk in with your next superstar."

**Ron Chancey, vice president of a&r
MCA Records, Nashville**

Kitty Wells, Queen of Country Music. Bill Monroe, Father of Bluegrass. Ernest Tubb, Texas Troubadour. Loretta Lynn, Coal Miner's Daughter. Bob Wills, King of Western Swing. Jeannie Seely, Miss Country Soul. Roy Acuff, King of Country Music. Rex Allen Sr., Arizona Cowboy. Jerry Clower, Mouth of the South.

These colorful monikers represent the diverse styles that have always been found on the MCA roster. Passing through the doors of the label's Nashville operation during its 35 year history have been artists who span a myriad of musical classifications.

Rock pioneer Buddy Holly originally signed to Decca as a country vocalist. Also making pop forays for the label during the '50s and '60s were Brenda Lee, Patsy Cline and Bobby Helms. Contemporary crossover artists include the Oak Ridge Boys and Terri Gibbs. Recent pop-oriented roster additions include Michael Foster, Taffy McElroy and the Scratch Band featuring Danny Flowers, who double as the backup band for one of MCA's strongest country artists, Don Williams. Former rock star Conway Twitty holds the all-time record for the most No. 1 singles on Billboard's country chart—27 solo efforts and five duets with Loretta Lynn—all recorded on MCA. And the most controversial crossover artist on the label has been Olivia Newton-John, whose award as the Country Music Assn.'s top female vocalist in 1974 so incensed traditional acts that the Assn. of Country Entertainers (ACE) was formed.

Western swing acts associated with Decca include Milton Brown and the Brownies, and Bob Wills. Also bringing a western flavor to the label were Ernest Tubb and singing cowboys Rex Allen Sr. and Jimmy Wakely. Bluegrass representatives include Bill Monroe, Jimmy Martin, the Osborne Brothers and gospel/mountain singers Wilma Lee and Stoney Cooper. Jimmy C. Newman's cajun music and Jerry Clower's comedy routines have given spark to the company . . . and Pete Fountain . . . a clarinetist with both Al Hirt and Lawrence Welk—enjoyed some pop success during the '60s on Decca's Coral label.

And Bill Anderson recorded the only top 10 country/disco record, "I Can't Wait Any Longer," which peaked at four in 1978.

The Oak Ridge Boys

But the backbone of the label has always been its traditional country artists: names like Webb Pierce, Red Foley, Kitty Wells, Jack Greene, Loretta Lynn, Merle Haggard, John Conlee, Gene Watson, newcomer George Strait.

Among those who have been on the MCA roster who have balanced singing careers with film and television work are Red Foley ("Avalon Time," "Ozark Mountain Jubilee," "Mr. Smith Goes To Washington"); Roy Clark ("Hee Haw"); and Barbara Mandrell ("Barbara Mandrell and the Mandrell Sisters"). Other label representatives on the big and small screens have been Brenda Lee (who sang and acted in "Smokey and the Bandit II"); Don Williams (who had a cameo part in "W.W. and the Dixie Dancekings"); Bill Anderson ("Backstage At The Opry," and the soap opera, "One Life To Live"); Wayne Massey (a regular featured player on "One Life To Live"); Mel Tillis; and Loretta Lynn (on her own tv special, as well as the model for the film version of "Coal Miner's Daughter"). Ed Bruce does tv commercials and stars in "Maverick."

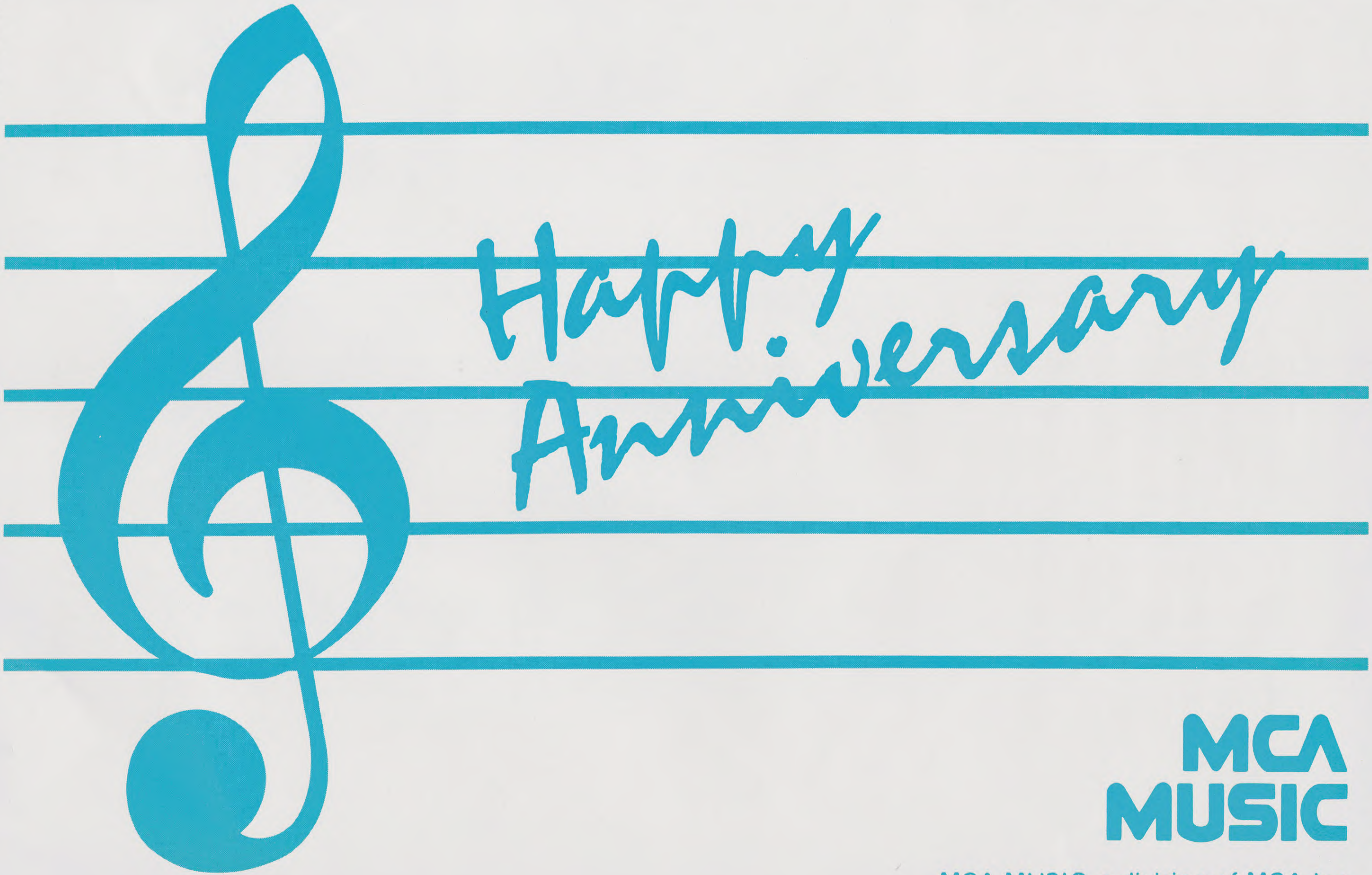
Burl Ives had a CBS radio show called "Wayfaring Stranger." B.J. Thomas sang "Raindrops Keep Fallin' On My Head," the theme song for "Butch Cassidy And The Sundance Kid." And the Thrasher Brothers' "Best Of Friends" is the theme song to the tv series, "Simon And Simon."

In an industry known for its color and diversity, MCA in Nashville has always been a leader in representing a roster that's as fresh and varied as the music itself.

"What our Nashville division has achieved in the past year or so is remarkable. There's a great working relationship between Nashville and the West Coast; there's no dividing line there. The entire MCA staff cross-pollinates on a continuous basis, as evident by the success of Don Williams, the Oaks and Barbara Mandrell.

"We try to have an active participation in Nashville's business but usually they're doing so well they run themselves, until it's time for a crossover and then the people here kick in. Country has grown a great deal in the last two or three years and it will continue to be a substantial part of our business."

**Bob Siner, president,
MCA Records**



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Owen Bradley: Master Of The Musical Landmark

In 1947, while working as the bandleader for radio station WSM, Bradley encountered Decca's divisional a&r chief, Paul Cohen. It was the start of a relationship with the label that continues even today through Bradley's producing of Loretta Lynn.

Much of the determination Bradley brought to his work for Decca he credits ot Cohen's confidence in him: ''He made me feel that there wasn't anything I couldn't do.'' Bradley moonlighted for Decca as a musician, arranger and producer from 1947 to 1958, at which time he succeeded Cohen.

Well before this, though, Bradley was experimenting with recording studios. He built his first one in 1951. Then, in 1955, he constructed the famous quonset hut facility on what is now Music Row. Scores of hits were recorded there while the studio was under Bradley's ownership. But immersed as he had become in his administrative and production duties, he finally sold the building to Columbia in 1961.

It wasn't long, however, Bradley admits, before he again got the urge for a studio. For this purpose, he bought an old barn in Mt. Juliet, outside of Nashville but near his home. He says he invested less than $2,000 for equipment, intending only to use the place to make demos. But, little by little, he added equipment, altered the barn's construction and began booking in sessions. When Bradley's Barn burned two years ago, it had become a full-fledged 24-track studio and a musical landmark.

Under Bradley's guidance, Decca turned its attention to the new stereo technology and to the notion that people should be encouraged to buy albums instead of singles. All this meant that a lot of durable artists had to be developed. Happily, Decca had under contract such strong performers as Ernest Tubb, Red Foley, Kitty Wells, Webb Pierce and Bobby Helms.

So it also fell Bradley's job to find and groom additional artists for the roster. Two years before taking on Cohen's duties fulltime, Bradley had produced Buddy Holly's first Nashville session—and the effort had led nowhere. Perhaps something could be done with another exciting holdover from the Cohen era, Patsy Cline. ''I thought Patsy was ahead of her time,'' Bradley remembers, ''just as I believed Jim Reeves was ahead of his.''

But ahead or not, Bradley proceeded to wed Cline's formidable vocals to some outstanding material and, so, came up with such hits as ''I Fall To Pieces'' and ''She's Got You.'' Soon he would be doing the same service for the raw talent of Cline's friend and fellow Decca artist, Loretta Lynn.

Loretta has always seemed very special.'' he acknowledges, ''but I'll have to say that I never dreamed it would all develop to this extent.''

Producing, Bradley insists, sometimes involves ''getting out of the artist's way.'' But he concedes that it usually takes more, particularly to match the right artists to the right music. ''I'd like to think that in some cases I helped pick enough material to get them started, or that when they slowed up, I was able to get them off center.''

Certainly, Bradley put these abilities to use for the likes of Bill Anderson, Jack Greene, Conway Twitty, Roy Drusky, Webb Pierce, Kitty Wells and Bobby Helms. And the phenomenally successful uniting of ex-rockabilly Conway Twitty and country-committed Loretta Lynn must stand among Bradley's most inspired achievements.

> *''One of our main objectives was to have a good working relationship with the people in Nashville. I think there were some communication problems between Nashville and the West Coast operation at ABC, but those problems by and large don't exist within our family. We have a very dedicated staff not only in Nashville, but throughout the country.*
>
> *''Now as a result of the inroads Don Williams has made in England, the Continent and South Africa, some of our other acts are receiving greater attention not only from us, but from our licensees as well. We're hopeful that we can expand the overseas marketplace even further.''*
>
> **Gene Froelich,**
> **head MCA Records Group**

In 1974, Bradley was elected to the Country Music Hall of Fame, and the next year he retired from MCA. It was, however, a retirement more semantic than substantial. Besides continuing to produce Lynn, Bradley recently masterminded the electronic pairing of Cline and Reeves, artists who had never actually recorded together. The first single from this union, ''Have You Ever Been Lonely,'' was released by RCA, Reeves' label, and went to number five on the country charts. The next one, ''I Fall To Pieces,'' will be on MCA.

Although he will discuss what might or might not be ''good music,'' Bradley is noticeably impatient with theorizing. ''The public who buys the records winds up having the best taste,'' he asserts. Billboard

Patsy Cline: A Star Still Rising

The Patsy Cline revival was a long time coming—and it seems a long way from over. Since being portrayed in the Loretta Lynn biopic, ''Coal Miner's Daughter,'' Cline has become the subject of a full-length biography. Her already steady-selling Decca catalog enjoyed a 20% sales increase. And she is soon to be the center of a motion picture, to be produced by Universal, the same company that did the Lynn movie.

There has also been some talk about setting up a Patsy Cline hall of fame or museum, possibly in her hometown of Winchester, Va.

In the years between her death in 1963 and the release of the movie, Cline's albums sold a brisk 70,000 to 80,000 copies a year, even though there was only a minimum of chart activity. Two Decca singles charted in 1964, a third in 1969. The highest spot any of them reached was number 23 on the country lists.

Her next chart appearance was a release of the old hymn, ''Life's Railway To Heaven.'' It was issued on 4-Star Records in 1978 and barely climbed to 98.

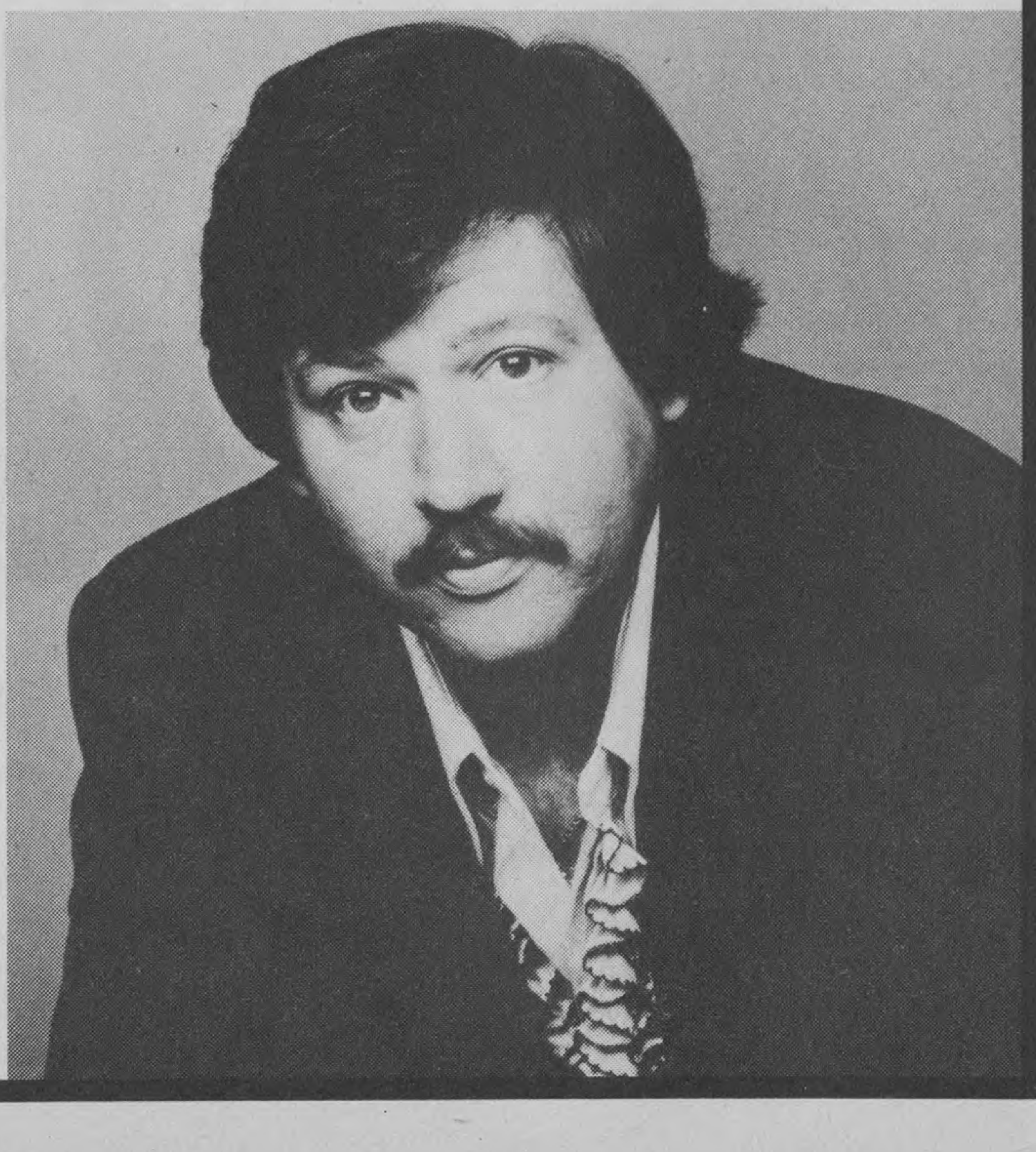
Following the unqualified success of ''Coal Miner's Daughter,'' MCA remixed and released a ''new'' Cline album, ''Always.'' The title cut went to 18 in 1980, and the second cut, ''I Fall To Pieces,'' made it to 61. The album itself spent 20 weeks on the chart, rising to number 27.

Linked with Jim Reeves in a 1981 effort, ''Have You Ever Been Lonely,'' Cline soared to the number five spot. Her original and current producer, Owen Bradley, says there may be material for three more Cline-Reeves duets—but no more than that.

Cline was made a member of the Country Music Hall of Fame in 1973. Billboard

Congratulations to **MCA** Nashville on 35 years of musical excellence. I'm proud to be a part of the **MCA** family. Here's my wish for much continued success.

John Conlee



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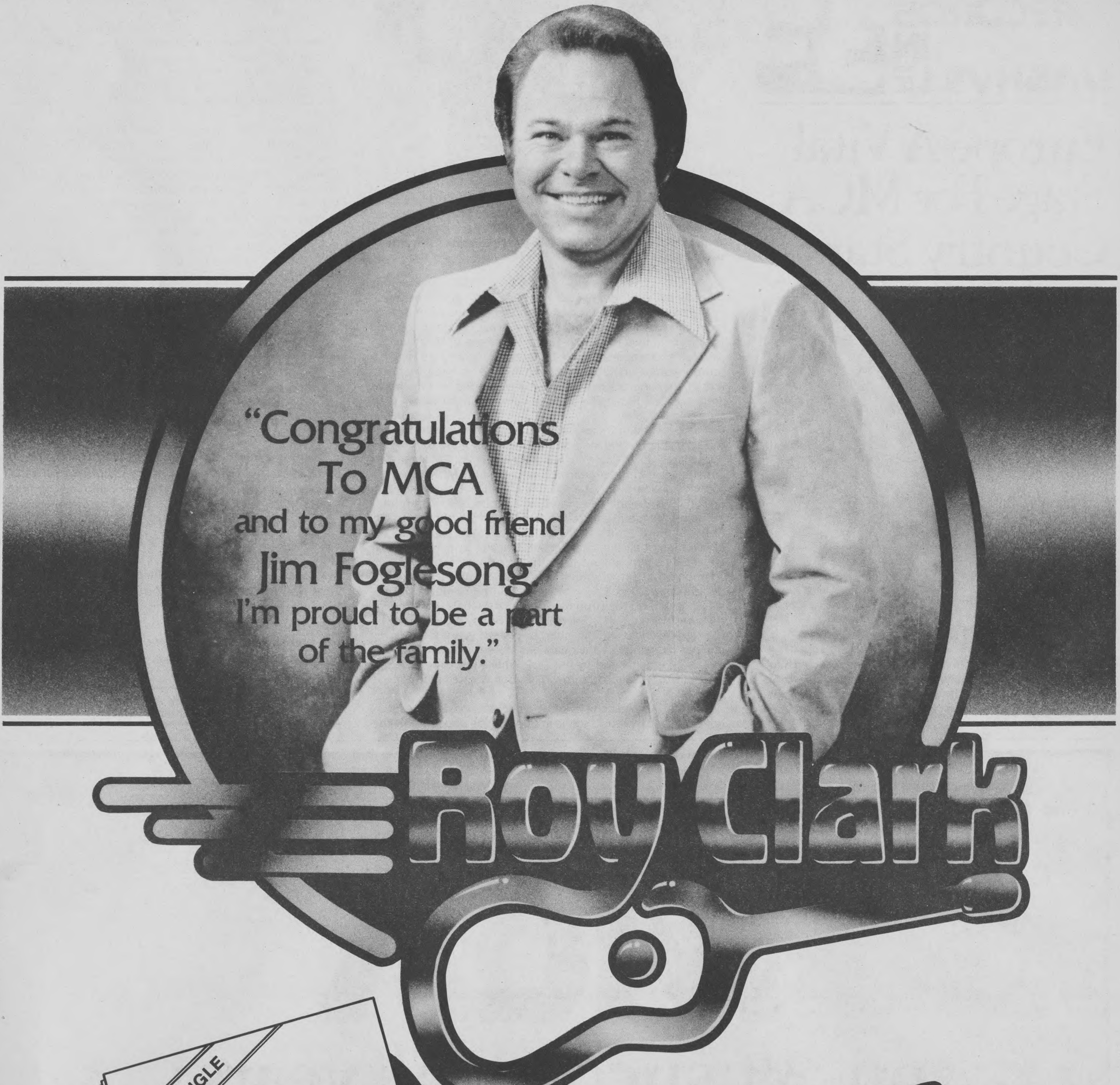

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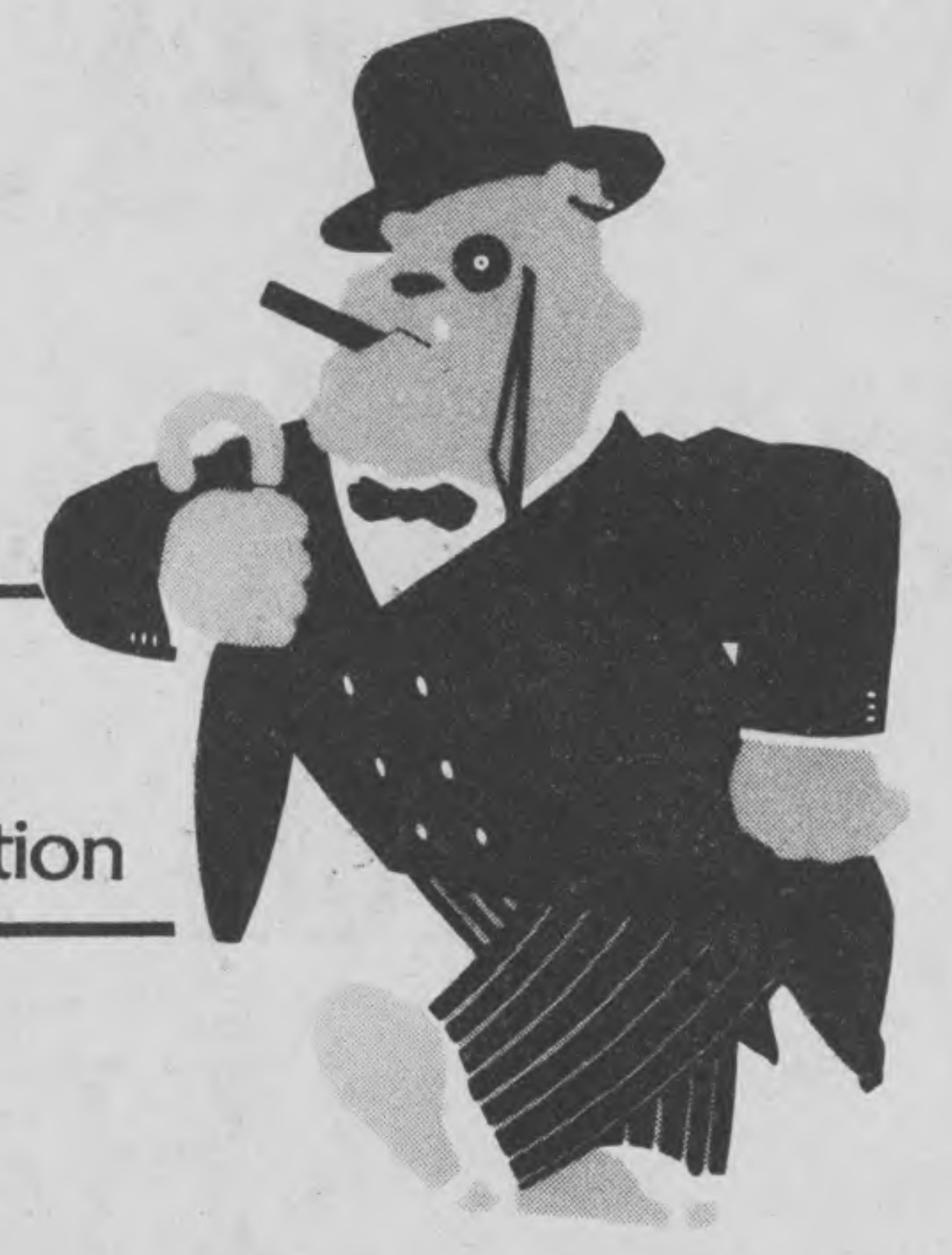

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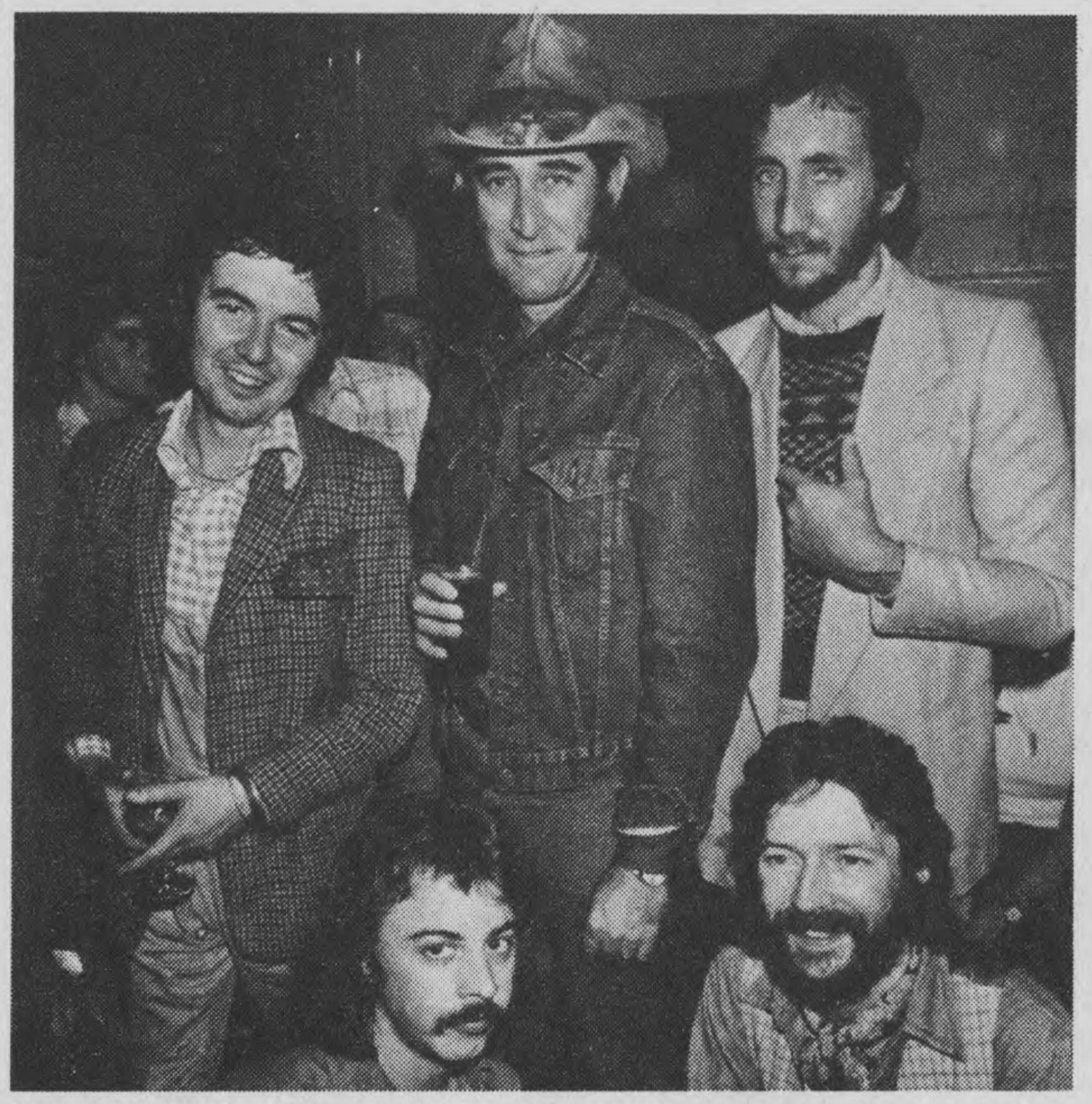
Europe A Vital Stage For MCA Country Stars



Since his U.K. debut in 1976, Don Williams has collected a following from the British public and the rock fraternity. At his Odeon Hammersmith gig, he's surrounded by Ronnie Lane, Pete Townsend, Danny Flowers (Williams' guitarist) and Eric Clapton.

Martin Satterthwaite, MCA's London-based marketing and product manager, left, meets up with Brenda Lee, Bill Golden of the Oak Ridge Boys and Bob Siner, MCA Records president, during the 1981 WSM Grand Ole Opry celebrations in Nashville.

Today the exposure of country music in Europe is assisted by the crossover aspects of many recordings while, on British radio, the easy listening programs have hooked on to country product in a substantial way during the past couple of years.

These factors have led MCA to push forward its biggest country campaign to date during the forthcoming months, with main marketing activities centered around Barbara Mandrell, the Oak Ridge Boys and a number of the newer acts signed to the label.

And it has been those acts with pop potential which have scored in the European charts during years gone by.

The late Patsy Cline, who has always maintained steady albums sales in European territories, proved the MOR appeal of country by charting "She's Got You" and "Heartaches" in Britain, and Brenda Lee scored with around two dozen hits, including the top five items "Sweet Nuthin's," "Speak To Me Pretty," "Here Comes That Feeling" and "As Usual," though at the time of all this chart action she was undeniably categorized as a pop singer rather than a country artist.

Around that same time, the late 1950s early 1960s, a full decade before Decca became MCA and when product was released locally on the Brunswick and Coral labels, those country-born rock 'n' rollers Bill Haley and Buddy Holly held a virtual stranglehold on the charts. Twenty years later on in popular music history their catalogs still sell in vast quantities as can be emphasized by the $2.25 million worth of sales of the Holly compilation album "20 Golden Greats" in Europe in 1979-80.

But, on the solid country front, the great boost to the international country music scene in Europe was undoubtedly the arrival of promoter Mervyn Conn and the debut of his International Festival of Country Music in 1969. That year, MCA acts Bill Anderson, Loretta Lynn, Conway Twitty and Jan Howard ranked high among the visiting headliners and many more of the label's roster acts have debuted, or at least appeared, at the Conn festival which has now spread its wings throughout Eruope in subsequent years.

The list includes Kitty Wells, Ernest Tubb, Don Williams, Jack Greene, Jeannie Seely, Bill Monroe, Barbara Mandrell, Roy Clark, the Oak Ridge Boys, Hank Thompson and Jeanne Pruett.

There were also the country tours. Mervyn Conn staged the MCA Country Roundabout Show in May 1970, which combined the talents of Bill Anderson, Jan Howard, Loretta Lynn, Conway Twitty and their respective bands while, eight years later, after his long-awaited debut on the International Festival line-up, Merle Haggard toured with Joe Ely.

Another promoter involved with country is Jeffrey S. Kruger and he's also toured some of MCA's country names, the most recent being Bill Anderson and Faron Young. Kruger, incidentally, is also responsible for the release of Bill Anderson recordings in Britain.

One of the most enterprising country music moves on the European front came during July 1979, when Tulsa's Jim Hal-

(Continued on page MCA-20)

"Country is obviously not as important internationally as it is domestically, but there seems to be a growing awareness overseas. It's more something that's about to explode than something currently doing that well.

"There's been a normal reluctance in some European countries where country is thought of as cowboy music—something that's basically indigenous to the U.S. But I think that national chauvinism, as it were, is not as critical as it was in years past.

"There now seems to be a germ of an idea taking root in Europe, especially England, Germany, the Netherlands and Scandinavia. Don Williams does very well in England and South Africa and I can see him starting to break in other territories. He's by far the most successful of our country acts internationally, with the Oaks and Barbara Mandrell one beat away. Basically, I think it's an idea whose time has come."

Lou Cook, president,
MCA International

Congratulations
MCA
on 35 successful years!

Thanks for the opportunity of working with Barbara Mandrell and you.
Here's to 350 years more!
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DON WILLIAMS

MCA RECORDS

HEAVY COMPANY!

History Lives

• *Continued from page MCA-3*

1947, Cohen wasted no time in drafting him into doing part-time production work for Decca. One of Bradley's early artistic contributions to the label was playing piano on Red Foley's 1950 hit, "Chattanoogie Shoe Shine Boy." Tubb, objecting to his music being categorized as "hillbilly," convinced Decca in 1949 to change the general designation to "country & western."

Decca blossomed in the 1950s. At the beginning of the decade, it signed the father and fountainhead of bluegrass, Bill Monroe (an association that still stands), and it launched the careers of Webb Pierce and Kitty Wells. In 1954, half of the top 10 singles of the year belonged to Decca—and four of these belonged to Pierce. Wells made history for the label—and for women singers—in 1952 with her finger-shaking "It Wasn't God Who Made Honky Tonk Angels," an "answer song" to Hank Thompson's "Wild Side Of Life." There had been answer songs aplenty before in country music, but this one carried the shocking notion that a woman could amount to more than being the ever-forgiving and long-suffering helpmate. It single-handledly elevated Kitty Wells to the queendom of country music.

Patsy Cline began recording for Decca in 1955, but it would be almost two more years before her "Walkin' After Midnight" brought her both country and pop fame. In 1956 young Brenda Lee added her name to the label's roster.

When Cohen moved from the country a&r post at Decca in 1958 to a similar one at its subsidiary, Coral, Bradley took over the Nashville operation. A pioneer in recording studio construction, Bradley was an ideal choice to usher the label into the more complex world of stereo. It also became his duty to change Decca's marketing emphasis from singles to albums.

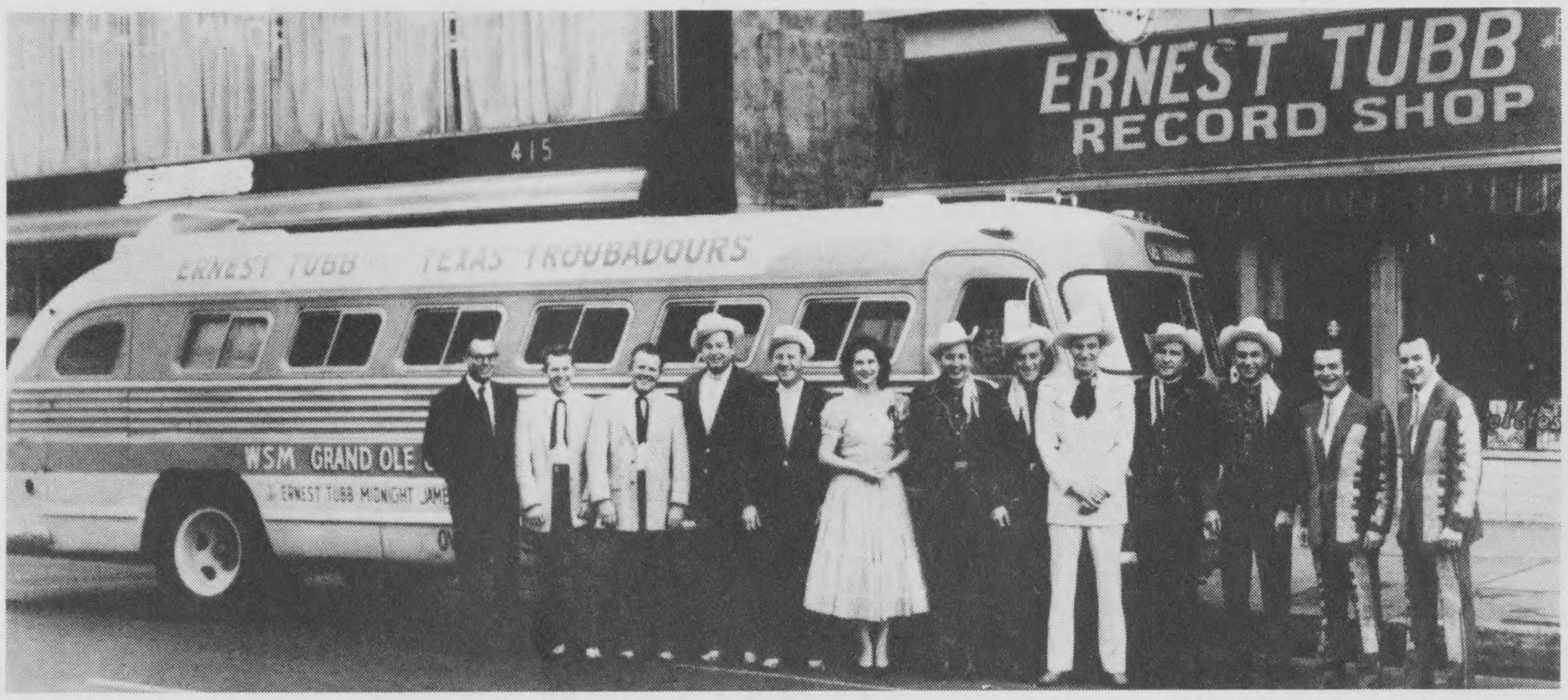
Under Bradley's management, Decca demonstrated its facility for developing traditional country artists—such as Wells, Pierce, the Wilburn Brothers and Loretta Lynn—while at the same time getting the best from its more progressive sounding artists—Cline, Roy Drusky, Bill Anderson, Conway Twitty and Jack Greene. Drawing on his background in pop music, Bradley also lured many of Decca's non-country acts to record in Nashville under his tutelage. Among these were Burl Ives, the Four Aces, Pete Fountain and Johnny Desmond. He subsequently supervised the prize-winning pairing of Conway and Loretta and introduced a new generation of artists that included Jeanne Pruett, Carl Smith and Tanya Tucker.

Fred Rose and Governor Jimmie Davis.

By the time Bradley retired from the company in 1975, Decca had become MCA. The label absorbed ABC Records in 1979, thus adding to its stable of artists Don Williams, John Conlee, Narvel Felts, John Wesley Ryles, the Oak Ridge Boys and Barbara Mandrell, among others. Along with these artists, ABC also provided MCA with a new Nashville chief, Jim Foglesong.

Today, MCA-Nashville commands a roster that is as varied in country music styles as it is in honors. Bill Monroe, Gene Watson and John Conlee, for example, carry on the strains of traditional country. Mandrell, the only two-time winner of the CMA "Entertainer Of The Year" award, can—and does—perch at will along the musical spectrum. And thanks primarily to a song called "Elvira," the Oaks have found a comfortable pop idiom that demands no forfeiture of the group's country and gospel heritage.

The technology has changed. So have some of the names. But still the red light goes on and somebody important is singing. Billboard



Ernest Tubb, in white suit, and his Texas Troubadours with Tennessee Mountain Boys, Johnny & Jack, Kitty Wells and the Wilburn Bros. Looking out of record store window is Stonewall Jackson. (Photo courtesy of the Country Music Foundation Library and Media Center, Nashville, Tenn.)

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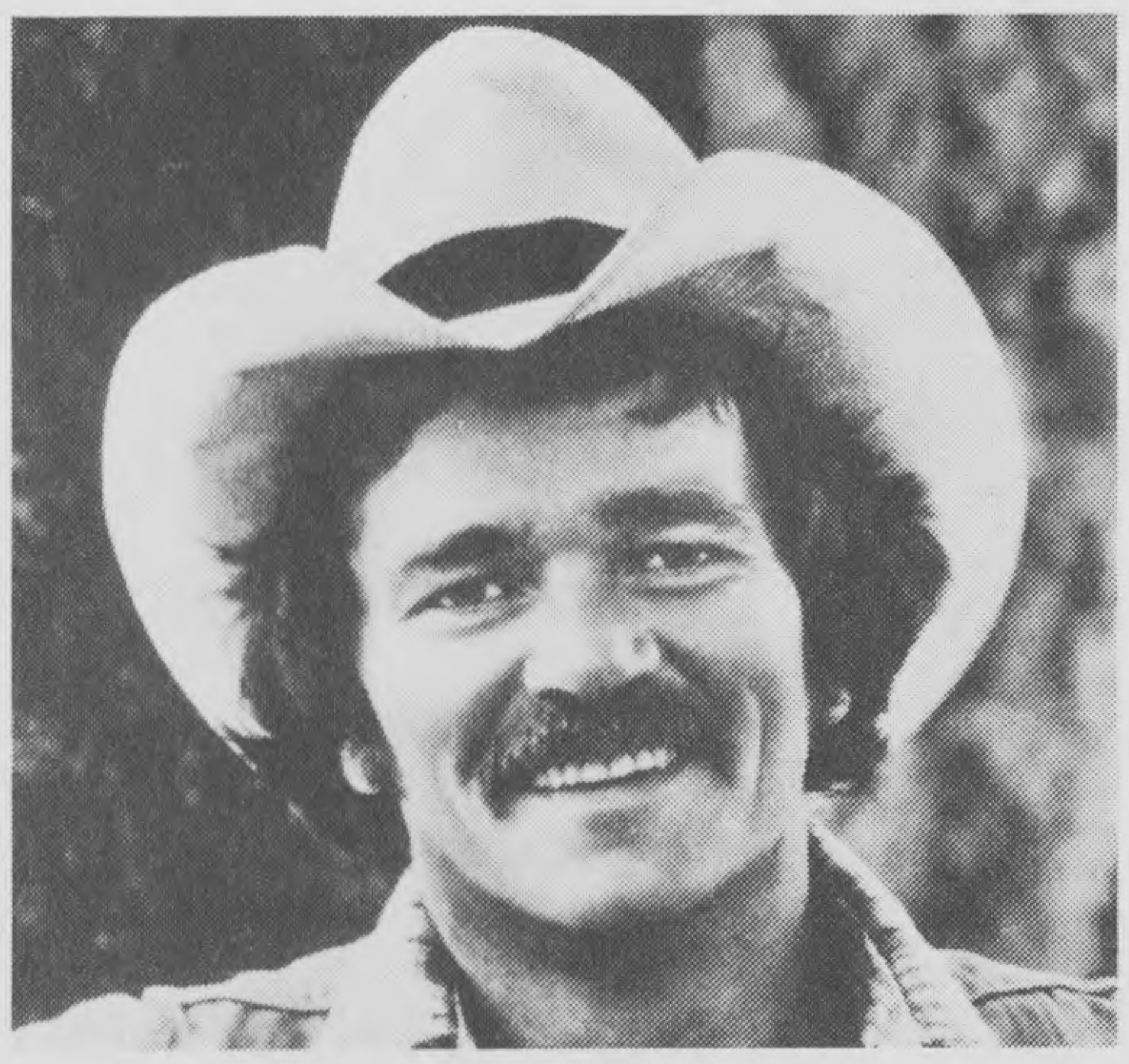

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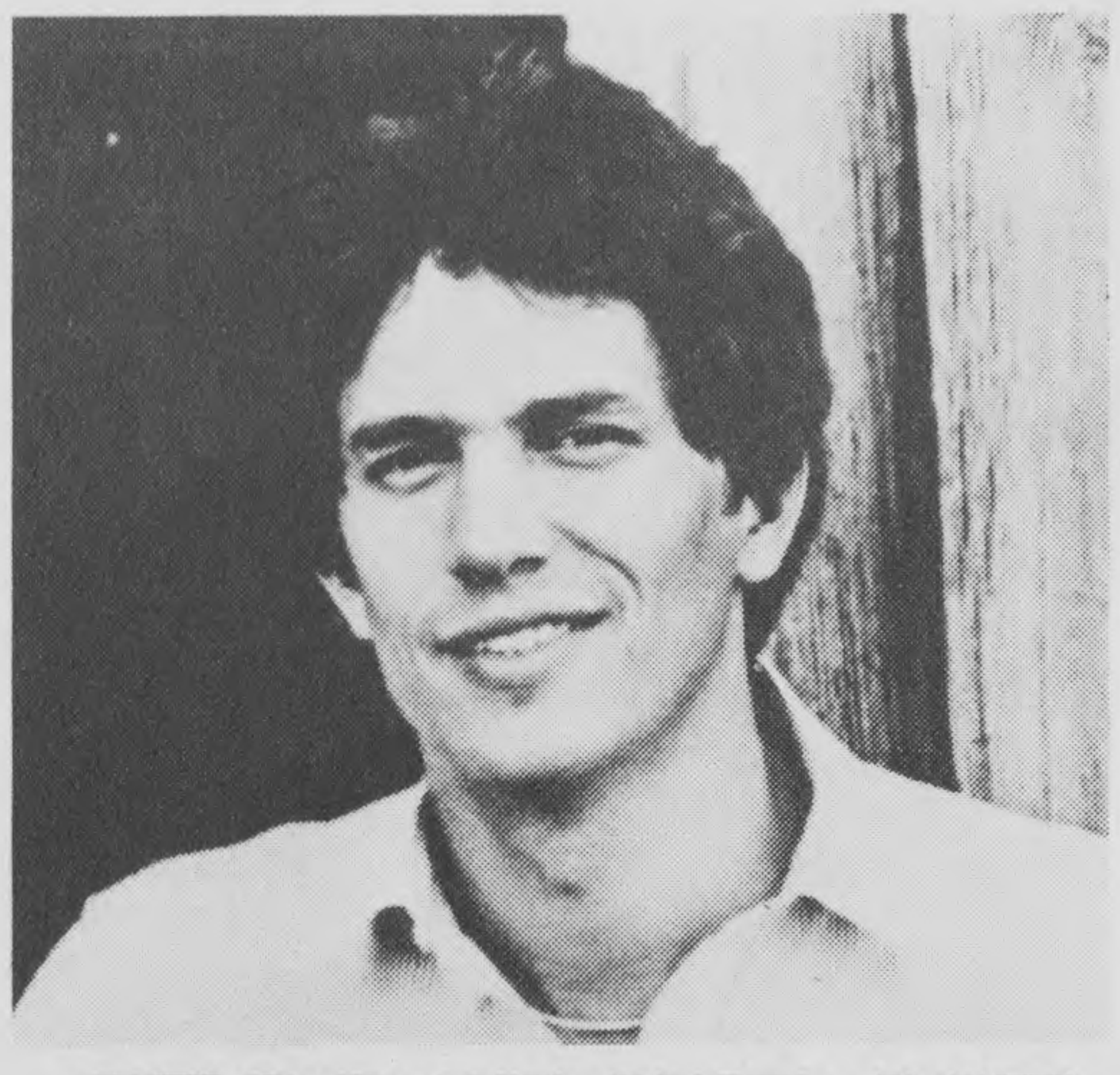


GEORGE STRAIT

YOUNGER BROTHERS

Marketing Links

• *Continued from page MCA-8*

track record for breaking new acts, which it considers to be the "name of the game." Obvious standouts here are Terri Gibbs, Lee Greenwood, and George Strait.

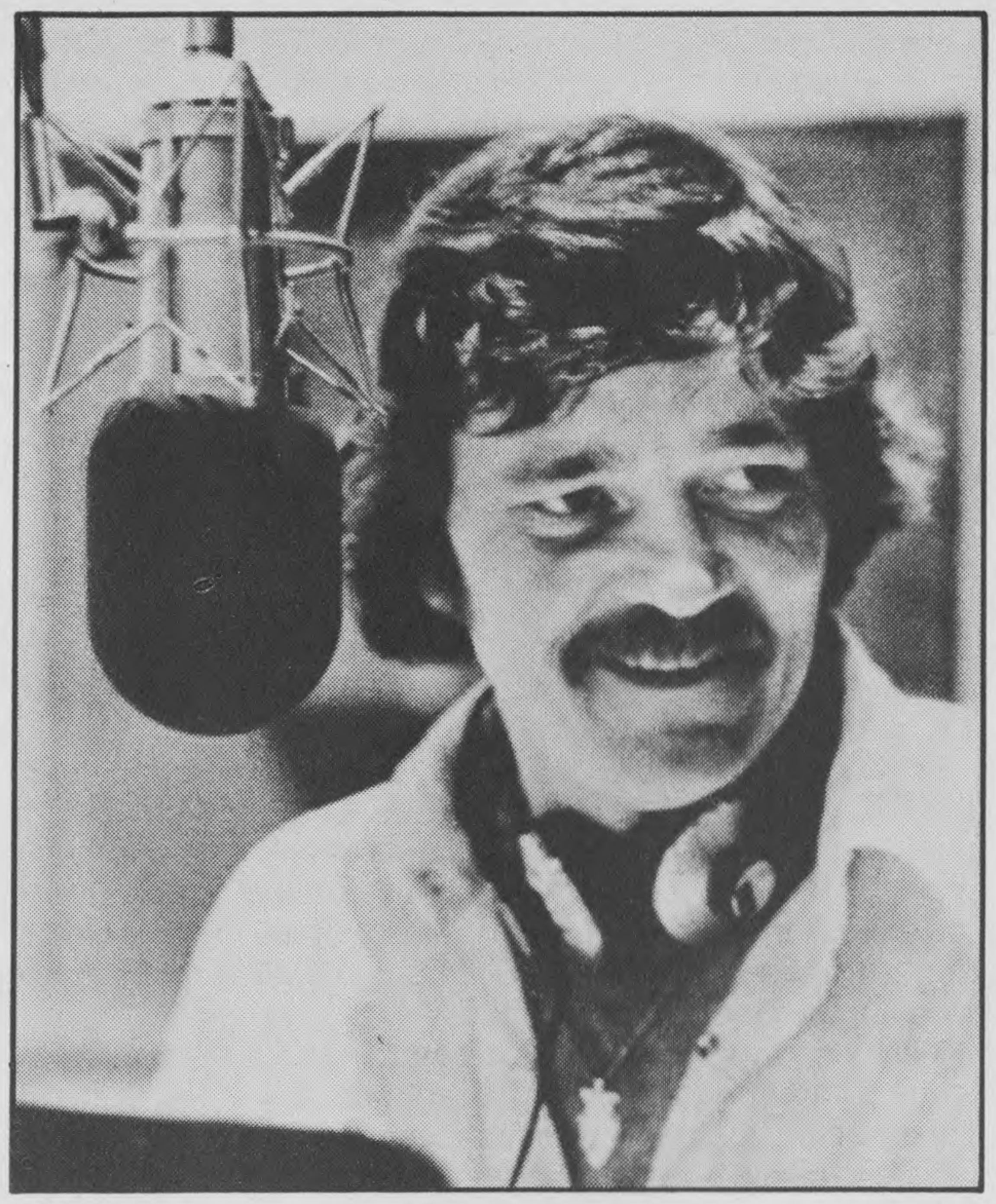
Gibbs' debut single "Somebody's Knockin'," a top five country record, crossed over onto the pop charts and helped earn her the Country Music Assn.'s first Horizon Award for outstanding achievement by a new artist. Greenwood's initial release "It Turns Me Inside Out" stayed on the country charts for more than 20 weeks, losing its chart bullet and regaining it three times. Strait's first single was also a top five record, while his second release charted in the top 15.

As could be expected, the Nashville office is elated with the crossover activity spearheaded by its pop promotion division in Los Angeles. Says Pat Pipolo, vice president of promotion: "Country music has broadened tremendously; we've seen in recent years across the board appeal in all regions. We've even found increasing success in markets which had previously shown resistance. Additionally, both pop and country have found a middle ground in terms of a style where some pop songs are finding acceptance on country stations and vice versa.

"As far as promotion is concerned," Pipolo continues, "country mass appeal music on many pop stations is definitely here to stay. We're getting significant pop airplay for such artists as the Oak Ridge Boys, Barbara Mandrell, Lee Greenwood and Don Williams, and surprisingly, we're also picking up AC/pop stations for Loretta Lynn's single "I Lie."

Vince Cosgrave, vice president of marketing, says: "Country music knows no bounds. In many cities nationally with increasing cross-marketing ventures we are making the consumers more aware of our product. There are untapped markets out there, many in urban areas, which could very well be the future of country music."

Twice a year special marketing campaigns are coordinated with MCA's distribution wing which promote the entire roster of artists. When the program was initiated three years ago, a 70% increase in sales of country product was noted during the period of the campaign. The same successful sales figures have been reported for each following year. The campaign places emphasis on generating catalog sales, and devices such as merchandising materials, discount inducements, and co-operative advertising with record stores are used to create excitement on all levels of sales.



Ed Bruce

Other special promotions include selected advertising campaigns on tv and month-long promotions on featured artists coinciding with the release of a new album. The month-long focus has been excellent in increasing record buyers' interest in stocking an artist's catalog. Positive sales figures have also resulted.

MCA's distribution force, headed by Al Bergamo, has worked hand in hand with marketing in the delicate task of insuring that significant product is in the marketplace, while at the same time keeping returns to a minimum to avoid eroding the profit level of sales.

"Everything we have done in country music has been successful. We have not had a failure," Bergamo says of the joint campaigns. "I think a lot of it has to do with the commitment of the people at MCA/Nashville and the commitment of the artists themselves."

"The most important thing is that the artists and producers deliver hit product," Foglesong concludes. "We can't make a hit record with money and marketing. I don't care what people say. It can get to a certain place on the chart, but if the record's not there, it won't make it."

ROSE CLAYTON

Billboard

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Olivia Newton John
JOHNNY ONE TIME
Brenda Lee
FOURTEEN CARAT MIND
Gene Watson
FOGGY RIVER
Red Foley

ELVIRA
Oak Ridge Boys

Europe Vital

• *Continued from page MCA-16*

sey Corp. combined resources with MCA to present Roy Clark, the Oak Ridge Boys and Barbara Mandrell in concert at the Montreux Jazz Festival in Switzerland. This followed on Halsey's previous European experiences, which included presenting Clark and Don Williams at MIDEM in Cannes, the previous year, plus the Oak Ridge Boys appearing in Monte Carlo additionally, as well as several of his key acts being booked for each of Mervyn Conn's International Festivals.

It's no secret that the Montreux appearance was not the greatest of successes, but the fault can be put down to that matter of "exposure" once again. The Swiss audiences were not prepared for contemporary country music acts or their brand of contemporary material, though the acts' subsequent gigs in London and Brussels helped lay the foundations for later European sorties.

At the time the Oak Ridge Boys started whipping up airplays for the "Sail Away" single, and Roy Clark and Barbara Mandrell were surveyed with keen interest by BBC-Television. Clark has subsequently recorded a number of television spots in Britain including, this past January, his own series for network transmission by BBC-TV.

The artist to gain the greatest attention during 1981 was, arguably, Loretta Lynn. She's described by Martin Satterthwaite, of MCA's marketing and product manager in London, as "a hardcore act who, although one of the best-selling U.S. names, is difficult to sell in Europe to mass audiences because of her straight country presentation in music."

Nevertheless she was the focus of a successful campaign centered around the release of her biopic "Coal Miner's Daughter" and was tied in with the movie company CIC and her book publishers, Granada. Although MCA released the soundtrack album, a selection of her original hit records was licensed to the low-priced Music for Pleasure outlet and wound up one of the label's top-selling items.

Previously Music for Pleasure had gained success with other MCA recordings, including an album of Loretta Lynn and Conway Twitty duets.

Then, more recently still, Barbara Mandrell has gained the European tv exposure accolade, with her successful U.S. series "Barbara Mandrell and the Mandrell Sisters" gaining a network screening, albeit late at night on BBC-TV.

Says Satterthwaite: "Originally the BBC bought six of the shows but the response was so good that the rest of the first series was purchased for transmission and went on for screening through to the end of March this year.

"We've followed this album by licensing product to Ronco Records and that company will be building a tv promotion around a compilation of Mandrell hit songs, and we'll be releasing her next studio album as soon as it is available. Then the next step is to get Barbara Mandrell over here for promotion work, possibly linked with a tv show and a concert."

Another MCA act currently receiving benefits of tv promotional action in Britain is the Oak Ridge Boys, for a long time known to the country market but nowadays reaching over to other buyers through considerable airplays on the singles "Sail Away" and "Elvira." A selection of the group's hit titles has been licensed to Warwick Records under the title "The Very Best Of The Oak Ridge Boys" and MCA is looking for prolonged chart status with the single "Bobbie Sue."

Then there is Don Williams, an artist who found mass recognition in Britain some months before he rose to top status in the U.S. His chart singles, released by ABC, were "I Recall A Gypsy Woman" and "You're My Best Friend," which both scored heavily in 1976.

Now moved over to MCA, Williams has maintained consistently high sales. His albums now surpass the million unit mark in the main but with tv product, via K-tel and Ronco, taken into account total sales are treble that amount.

The label has also achieved good sales with Merle Haggard, an artist long established with European country fans and whose success right now is strictly geared towards that market. MCA also catered for fans with the introduction of its mid-price "Country Hall Of Fame" series and, to date, artists featured have been Patsy Cline, Bill Monroe, Kitty Wells and Ernest Tubb.

Among the latest album releases from the London company is "Songs Of Love—Country Style," a 16-track compilation that features many of the country acts signed to the roster, as well as a few which have moved on to other labels. This, too, has had a tv promotion campaign as back-up. Says Satterthwaite: "The LP is a combination of artists and songs whose appeal stretches over to wide audiences and, like the other tv product currently available, we're looking for positive chart places."

The chart success of such an album also benefits the new names on the MCA roster including Terri Gibbs and George Strait, as well as Ed Bruce, an artist known to the country market for many years through product imported into various European territories.

Adds Satterthwaite: "We're looking to develop each of these artists and their careers during 1982. We'll be starting with Terri Gibbs, who is in Britain for this year's International Festival of Country Music. Linked with that will be the release of her album 'I'm A Lady.' "

And discussions are already under way concerning George Strait, with MCA U.K. wanting to re-mix some of the artist's masters with the European market specifically in mind. Strategically the label is awaiting the transmission of the "Maverick" tv series before embarking on a campaign for Ed Bruce, who co-stars in the series with James Garner.

Virtually the same plans for the country music's future development schedule exist in Europe, running parallel with U.K. planning.

Confirms Bert Meijer, MCA's European marketing manager: "It is the artists with crossover appeal who are winning out with general audiences. Hardcore country acts really only appeal to hardcore country fans and, though Loretta Lynn had increased attention with the release of her major movie, it didn't increase the sales of her product substantially in the overall music marketplace."

Meijer says that immediate promotional activities are to be centered around the contemporary acts and cites Don Williams who, incidentally, was first seen in Europe at Holland's TROS Festival some months prior to debuting in the U.K. at the 1976 International Festival of Country Music, as one artist who has already proven the substantial sales to be gained in Europe from country music.

The singer's "A Touch Of Don Williams" album, released in 1979, collected sales of 100,000 units in the Netherlands and a further 150,000 in West Germany.

Upcoming continental European activities will center around the Oak Ridge Boys, who picked up strong airplay support on "Elvira," and Barbara Mandrell who is currently gaining much attention in Denmark.

The high sales potential for country music does not just exist within one location but throughout the whole of Europe and MCA executives in this part of the world are determined that a number of their artists will be a vital part of the music's growing success story.

At the head of activities is MCA's U.K. office which, at the beginning of the year, saw a major expansion of its operation involving the formation of the new a&r department, headed up by Charlie Eyre, with Sue Humphris as new head of press and Steve McCaughley as new head of promotions. All, along with Martin Satterthwaite, who is already well familiar with the country music operations through regular visits to Nashville, and a close working relationship with that office's Jim Foglesong and Jerry Bailey, will contribute to country music's growth within the U.K.

Says Stuart Wilson, MCA U.K. managing director: "In the past couple of years, country music has become much more acceptable to the general public and is no longer a music style for just one particular market.

"It has become much more readily programmed in radio pop formats and is getting greater representation on tv. Its acceptance will be even stronger during the years to come and we'll aim to insure that our label artists get their full share of popularity."

In other words, the European stage is seen as a vital showcase for MCA's country music talent roster. **TONY BYWORTH**

Billboard

Open Policy

• *Continued from page MCA-6*

"Somebody's Knockin' "—like another record released by MCA this year, titled "It Turns Me Inside Out"—was a difficult single to break. MCA worked it hard, concentrating on one station at a time until finally it scored on both pop and AOR formats, simultaneously chalking up a hefty 19-week run on the Hot Country Singles chart. Lee Greenwood's "It Turns Me Inside Out" logged a surprisingly lengthy 22 weeks on the same chart because MCA refused to give up on the record even though it lost its star on three separate occasions.

To keep the informational network flowing within the corporate structure, regional country promotion teams work closely with local MCA branches. On a weekly basis, new product is presented to them, along with as much input as possible on who the act is, why it was signed, the artist's previous track record and any tidbits useful in their promotion. During Fan Fair and CMA Week, MCA executives such as Gene Froelich, Bob Siner and Al Bergamo visit Nashville along with certain key staff members to meet the acts and watch their showcase performances.

"It's vital to have new acts coming along within your roster," says Foglesong. "Usually, we try to have a few superstars, then a group in the middle which are breaking but haven't had that one hit record yet. Then you have your new acts, and they are the lifeblood of our industry. I think, truly, one of the most exciting things you can do in this business is to break a new act."

Foglesong and a&r vice president Chancey work in tandem wherever roster additions or deletions are involved. And in addition to his duties in a&r corporate affairs, Chancey also finds the time to produce several of his label's artists: the Oak Ridge Boys, Brenda Lee, the newly-signed Younger Brothers, songwriter Sonny Throckmorton, L.A.-based Amy Wooley.

Like Foglesong, Chancey is a devout believer in the importance of maintaining a clear-cut "open door policy" regarding potential signings.

"In the two and a half years since we purchased ABC, Nashville's percentage of our total business has been increasing at the highest rate of any division in the company; the increases are higher than rock'n'roll or black music or anything else. Country now accounts for more than a third of our business in the U.S. and Canada, and it's increasing by 20% every year.

"I think the success of our Nashville division is a direct reflection on the people we have working there. I've been in the record business 15 years and it's the most professional group I've ever dealt with. The thing I enjoy about country music is that it's fun: Dealing with the artists and managers is fun and their music is fun. It's a whole different side of the business."

Al Bergamo, president,
MCA Distribution

"You can't ever shut your door to new product, no matter where it comes from," Chancey says. "We try to listen to every tape we get in, even though obviously it's difficult to find the time. You just never know who may walk in with your next superstar."

For example, both the Oak Ridge Boys and the Thrasher Brothers can thank Jim Halsey for his persistence in pitching the acts to MCA and negotiating their recording deals. Kippi Brannon was brought to the label's attention by Chuck Howard Jr., a novice producer with an ear (and eye) for talent. Rob Parsons, a singer/songwriter, arrived in the MCA fold through the efforts of Terri Gibbs' producer, Ed Penney. Chancey himself discovered the Texas-based Younger Brothers, while Erv Woolsey, MCA's vice president of country promotion, is responsible for George Strait's successful signing. Lee Greenwood was channeled through a right-of-refusal production arrangement between MCA and producer Jerry Crutchfield, who runs MCA Music in Nashville.

When Foglesong and Chancey express enthusiasm for the "family atmosphere" of the label, it's a sentiment you hear echoed by the acts themselves.

Don Williams, Barbara Mandrell and the Oak Ridge Boys spurned various bidding-wars offers to re-sign with MCA in the past two years; all three have gone on to even greater career achievements in that time.

In fact, the Oaks are quick on the draw to credit Ron Chancey with a lot of their personal success. Says Joe Bonsall of the Oaks:

"It's impossible for us to give too much appreciation to Ron. He's the one who picks our material with us, he's the one who stays with the songs all the way through the final note of the final mix. He's the one, you know, who convinced us to try again with 'Bobbie Sue' when we couldn't seem to hook it at first in the studio!"

At the same time, the label's beautifully-blended a&r approach can be seen by its balance of traditional-flavored artists peopling its roster. For three decades, MCA has been the home of Bill Monroe, the legendary "father of bluegrass." The label professes as much pride and pleasure in his album sales as in those of its biggest pop/country splashes. And with names like Gene Watson, John Conlee and George Strait frequenting the charts under the MCA logo, it's obvious that the company is committed to spreading all kinds of good country music.

Although MCA's Nashville division doesn't normally involve itself extensively with pop acts, it does have two locally-based acts that it's grooming with L.A. assistance for a push this year: Taffy McElroy and Danny Flowers & the Scratch Band.

McElroy, a vocally-precocious 13 at the time of her MCA signing, has a strong, fresh AC singing style perfectly adapted to contemporary pop radio. And the Scratch Band, led by singer/songwriter Danny Flowers (who penned "Tulsa Time" and "Before Believing"), is composed of longtime members of Don Williams' backup band. The Scratch Band's debut album marks the first time that Williams has sat behind the control board in the role of a producer; the act's distinctive syncopated-pop instrumental fabric gives it a shot at a variety of formats.

"I believe that we are developing acts now that will still be important to the company 20 years from now," emphasizes Foglesong, "artists who will play a meaningful role in the future development and direction of country music.

"I remember a conversation I had with an act who was complaining one time about the fact that his records weren't going anywhere. He said to me, 'Well, I'll tell you, if you spent the money on me that you're spending on Donna Fargo, I'd be having hit records, too.' And I replied, 'If we didn't have a Donna Fargo, we wouldn't be able to have you on the roster.'

"It all comes down to balancing your acts, developing each one at the right pace, and believing in them enough to stay with them against the odds."

Billboard

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Coordination, Kip Kirby, Nashville Bureau Chief & Country Music Editor; Contributors, Kip Kirby, Edward Morris, Robyn Wells, Paul Grein; Story Art, Lumel Whiteman Graphic Design.

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'Wrong' Is Right On Mark For Newman Afficianados

NEW YORK—Randy Newman, still riding a wave of popularity from his Academy Award nominated best score ("Ragtime") and best song ("One More Hour"), is back in focus with an off-Broadway production of his music.

"Maybe I'm Doing It Wrong" at the Astor Place Theatre, is a collection of about 35 tunes from the Newman songbook, presented in revue format by Joan Micklin Silver.

Newman, one of the most enduring entertainers of the 1960s and early 1970s, is an innovative singer/songwriter with an uncanny ability to see and articulate the comic side of life.

His tunes span a musical format that embraces gospel, pop, country, jazz and soul. They are whimsical, poignant, sometimes irreverent and always endearing.

"Maybe I'm Doing It Wrong" is an amalgam of both old and new tunes, and includes such established Newman standards as "Short People," "Sail Away" and "Mama Told Me Not To Come."

Show producer Raphael Silver has selected four talented and personable entertainers in Larry Riley, Mark Linn-Baker, Patti Perkins and Deborah Rush. Together they bring sparkle, warmth and charm to the Newman selections.

They are ably supported by an onstage quartet of musicians under the direction of Michael Roth, who also arranged the tunes and plays the piano.

"Maybe I'm Doing It Wrong," is a short show. It runs about 90 minutes without intermission. But it is a show that moves fluidly and works well. For a light, enjoyable evening of entertainment it is worth seeing.

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Strouse Pens Children's Work

NEW YORK—Hardly foresaking the musical stage, composer Charles Strouse has written a new children's opera based on the Hans Christian Andersen story, "Nightingale."

Commissioned by the First All Children's Theatre, the work debuts April 16 at The Barns, the new Wolf Trap (Va.) venue and plays four performances. Five other productions are already in the works, according to the publisher of the score, G. Schirmer Inc.

Strouse, trained in the classical idiom at the Eastman School of Music and through studies with Nadia Boulanger, Aaron Copland and David Diamond, composed the scores of such hit musicals as "Bye, Bye Birdie," "Golden Boy" and "Annie."

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MAY	29TH ISSUE—	MAY 17TH

BPI Reports Cassette Sales Rose, Albums, Singles Dropped In '81

• *Continued from page 6*

out to the trade, some 18% up on the same three months of 1980.

"The flexibility of the cassette is the main reason for its continued popularity and the number of portable personal players and in-car players continues to increase."

Last quarter figures for 1981, completed alongside the full year statistics, showed singles deliveries down 8% compared with the same period of 1980, but Deacon notes: "The steady supply of new releases, by artists whose performances are well suited to the short-play medium has maintained singles sales at a respectable level.

"In particular, 12-inch singles remain very popular and probably accounted for more than 10% of the 22 million units delivered in the fourth quarter."

But LP deliveries over the last quarter were "a little disappointing, nearly 6% down, and it seems that the infrequent buyers may not have formed a large proportion of the season surge of record purchasers.

"The bad weather may have been a major cause of this but the BPI statistics committee suggests that if the high level of unemployment, specially in younger age groups, is a factor which causes record sales to be affected by the recession, it'll be most evident at Christmas time."

But Deacon insists: "Despite the fall in LP sales, there's still an underlying pattern of recovery, though this disappointing 1981 last quarter return performance does throw the effects of home taping into stark relief.

"The LP market here has lost more than a quarter of its volume over the past three years."

In the following detailed statistics covering various aspects of the BPI research, the pound sterling is taken at an exchange rate against the U.S. dollar of $1.80. Production figures cited are, says BPI, "reasonably comprehensive," but the import and export statistics refer only to returns by respondents to the industry's "watchdog" survey.

Says Deacon: "In imports particularly, there's a great deal of activity by independent wholesalers and a measure of the extent of parallel importation during 1981 can't be made until the Customs and Excise figures are readied later this year."

Values of trade deliveries are at manufacturers' realized prices, excluding tax. Annual figures, with 1980 statistics in parentheses, are:

Singles: 77.3 million units (77.8), down 1%; value $98.6 million, up 8%; average trade price, $1.28, up 9%;

LPs: 64 million units (67.4), down 5%; value $261.1 million, down 2%; average trade price, $4.08, up 3%;

Prerecorded cassettes: 28.9 million units (25.2), up 15%; value $111.8 million, up 18%; average trade price, $3.88, up 4%.

Total value delivered to trade: $471.2 million, up 4%.

Last quarter figures, with October-December returns for 1980 in brackets:

Singles: 21.96 million units (23.76), down 7.6%; value $29.3 million, down 1.4%;

LPs: 26.52 million units (23.09), down 5.6%; value $115.7 million, down 0.5%;

Prerecorded cassettes: 11.04 million units (9.33), up 18.3%; value $47.6 million, up 19.5%.

Total value to trade: $193.6 million ($185), up 3.7%.

Annual export sales 1981 by major companies, 1980 in brackets:

Singles: 2.2 million (2.2), no change; value $2.34 million, up 8%;

LPs: 10.1 million (11.3), down 11%; value $24.8 million, up 1%;

Prerecorded cassettes: 2.5 million units (2.4), up 4%; value $5.2 million up 7%.

Imports 1981, with 1980 statistics in brackets, values on estimated trade prices:

Singles: 7.3 million (8.6), down 15%; value $5.04 million, down 7%;

LPs: 7.2 million (5.5), up 31%; value $25.2 million, up 37%;

Prerecorded cassettes: 1.5 million units (1.1), up 36%; value $4.86 million, up 42%.

Production figures, 1981, with previous year in brackets, cassette figure estimated: 7-inch records: 90.3 million (95.4); 12-inch 86.7 million (91.7); cassettes, 39.7 million (39.6).

Austrian Parliament OKs Copyright Amendments

By MANFRED SCHREIBER

VIENNA—The Austrian parliament has approved a series of amendments to the country's copyright law which affect terms of limitation, exceptions to reproduction rights and other areas, and include declarations of accession to major international copyright conventions.

These conventions are the Berne Convention for the Protection of Literary and Artistic Works as revised in Paris 1971, the Universal Copyright Convention 1971, the Convention for the Protection of Producers of Phonograms against Unauthorized Publication 1971, and the Brussels Convention of 1974 relating to transmission of programs carrying satellite-transmitted signals.

One resolution in the amendment covers what are known as "poor weather" video programs, meaning the videocassettes that restaurants and hotels increasingly screen to guests during bad weather, mostly recorded from Austrian television. The Ministry of Justice has been ordered to produce a basis for royalties payable by owners, and a bill is now in preparation which should also resolve the problem of royalty payments for rented pre-recorded videocassettes and disks.

U.S. Influence Fading In West German Market

• *Continued from page 4*

German female artist, a tour of German-speaking territories that won fine reviews, and even a Golden Europa award, the highest accolade of the European music press.

The success of hard rock act Foreigner is given as another example of the potential that still exists for overseas artists, given sufficiently energetic marketing. Despite consistently good album sales, the band had never had a chart single or gold LP in this market till a few months ago.

The basis for the group's sudden explosive success was the "4" album, now gold and well on the way to platinum after 30 weeks in the charts. But it was precise and coordinated planning between WEA Germany and group manager Bud Prager that helped Foreigner to capitalize on the large, loyal following it had built up over the years, and to extend its appeal via carefully timed and well-selected television and concert performances.

Since "4" was released, the group has played three festivals and three concerts, two of them taped for later broadcast on television, as well as appearing on top tv pop show "Disco." Three-singles are currently in the charts—"Urgent," "Waiting For A Girl Like You" and "Juke Box Hero"—and each was supported at release by at least one major tv or live concert appearance.

Both Prager and the group itself have also shown an acute awareness of the importance of reaching German record buyers directly, often rescheduling their plans in order to accommodate a trip to West Germany, even when "4" was breaking worldwide. As a result, hundreds of thousands of record-buyers have had the chance to see and hear the band in action in this territory.

But few executives see any immediate change in the ebbing flow of marketable American product. "What I have heard in the States, does not make me optimistic that great things will be coming from there," observes Metronome managing director Heino Wirth. And EMI's Wilfried Jung, too, sees no improvement in American creativity. Stateside acts have not continued to develop their music, he says. Today the hits are coming from Britain, Italy, the Netherlands, and although German radio stations still favor American music on their playlists, their listeners are not buying it in the shops.

Sonet Bows Video Arm

STOCKHOLM—First product from Sonet Video, subsidiary of Swedish independent Sonet Records, was launched here March 16 with an initial catalog of 31 titles including music videos of local artists Noice and Mikael Rickfors, produced by Sonet itself.

Other titles range from feature films to sports, following deals with Rank U.K., Videospace, RCV in France and other producers. Distribution is through the GDC set-up in which Sonet is a partner with Polygram, Polar and WEA Metronome, and product will be made available on the short-term rental-only basis introduced in Sweden last summer by GDC and WEA Metronome.

Sonet Video managing director Hans Sandin says the aim is to follow Sonet Records' policy of releasing a wide range of quality product. Marketing of video software in other Scandinavian territories will begin shortly through Sonet's associates, while in New York John Nathan of Oversees Music Services has been appointed U.S. video representative.

MEAT LOAF HONORED—Allen Davis, right, president of CBS Records International, presents Cleveland International/Epic recording artist Meat Loaf with the Crystal Globe award honoring international album sales outside the U.S. in excess of five million units. Meat Loaf is currently preparing for a European concert tour.

All-Night 'Rockpalast' Rides High In Europe

• *Continued from page 4*

casting Union plus Eastern European nations. The live concerts developed out of a series of taped or filmed concert performances called "Rockpalast," now aired twice weekly on WDR'TV's Third Program and monthly elsewhere in Germany.

The original idea for the series came from Christian Wagner, a young rock fan and film director, who in early 1974 approached WDR's Peter Ruechel. Wagner became director and Reuchel producer of the show.

"From the beginning, we've had three criteria for selecting groups," explains Wagner. "We check their live performance quality, technical adaptability for our show and creativity. Chart performance actually has nothing to do with it."

Indeed, although most of the artists on the live "Rockpalast" are internationally known (on April 3, Rick James will be joined by Van Morrison and the Kinks), some qualify as new discoveries. The Jamaican band Black Uhuru had its European debut on last fall's show.

While Ruechel and Wagner generally have little difficulty getting people to come to Essen for the show, there have been some disappointments. Discussions a few years ago with the Rolling Stones broke down when the band fell behind in its recording schedule. Other artists don't have the time for a trip to Germany, while some fear too much tv exposure could hurt concert ticket sales.

Sometimes, perserverance pays off. For years, Van Morrison rejected all tv offers, including those from "Rockpalast." His appearance on April 3 is billed by WDR as his live tv debut. Wagner says the Who's participation last spring was preceded by 4½ years of negotiations.

No German groups have yet appeared on Germany's biggest live rock telecast. Wagner: "At some time, a German band could participate in a rock night, although none are now planned."

Since its first six-hour show on July 23, 1977, "Rockpalast" has earned a reputation for its straightforward, almost purist presentation of rock artists. Each performer gets about 90 minutes on stage, with an occasional two hour segment. Technical quality with light and sound equipment by Tasco and stereo mix by Dierks Mobile, is exceptionally high, well above Angelo-American broadcast standards (FM simulcast is available in several countries).

But the shows biggest magnet for major acts is its international audience. The Scandanavian countries, France, Austria, Switzerland, Yugoslavia, Italy and Holland pick up most shows. The Soviet Union even carried one rock night. In the U.K., the BBC is hampered by unflexible, union-imposed sign-off limits. Three shows from Essen have been carried in London, however.

At present, there is no non-European exposure. Wagner says there are "a pile of offers," however, especially from the U.S.

Total audience figures are unavailable. Total sets in use would be misleading, as "Rockpalast" parties throughout Europe frequently attract dozens of viewers to one set. Wagner says he's aiming for "anyone for whom rock is a way of life," and he claims 100% penetration of this audience.

Among the show's biggest fans are the European record companies, who praise its effectiveness both for artist promotion and as a direct sales stimulus. "There's nothing quite like it anywhere else in Europe," says EMI managing director for Central Europe Wilfried Jung. "All our top acts love it, so do the consumers and dealers."

Jochen Leuschner, a&r head at CBS Frankfurt, calls it "the most important rock show on German tv." He says all "Rockpalast" appearances are backed by special marketing campaigns, and thus, the show "has the potential to break an artist here. German radio is very slow to play music by a commercial rock artist such as Bruce Springsteen. But if Springsteen performed live for two hours on 'Rockpalast,' he'd be established in Germany. It could mean up to 300,000 records in this country alone."

Some American artists remain reluctant to do German television. Leuschner notes that in the U.S., artists rely more on radio and touring whereas tv is the key here. Jung points to several days' rehearsal required by other German shows just to tape one song with full playback. But he adds, " 'Rockpalast' isn't a normal German tv show, it's a rock concert that just happens to be carried on tv."

Munich Label Inks Makam Es Kolinda

AMSTERDAM—Dutch company Munich Records has signed noted Hungarian folk group Makam Es Kolinda for worldwide representation, except Hungary and the other eastern European territories.

It is a longterm pact which includes the release of four albums on Munich's Stoof label.

Stereo Television Makes Inroads In German Mart

• *Continued from page 83*

mitters and all long line connections in Germany. The Post Office now has only 31 of ZDF's 90 main transmitters converted to stereo, though estimated audience penetration is 70%. The long lines connecting the ARD television stations through Frankfurt will not be stereo-capable until 1983.

This delay doesn't much bother West Germany's music business, which has hardly taken notice of stereo tv. Says Wilfried Jung, EMI managing director for Central Europe, with firm bluntness: "We couldn't care less."

Ariola has had considerable success recently with television soundtrack albums such as "Super Hitparade." But Lutz Jonas, Bertelsmann executive vice president for tv/video, notes that none of these shows were in stereo and that in any case "the success of such recordings was due to a show's concept and execution, not from whether it was in stereo or mono."

Jochen Leuschner, CBS a&r chief, finds the sound quality of stereo tv impressive. "It really does sound much better, so it is important for us. And WEA deputy managing director Gerhard Weber adds: "In principle, stereo television can only help us."

But there could be a negative side effect. A high quality stereo soundtrack could actually harm record sales because of increased home taping, for most stereo tv sets have audio line outputs.

However, Gerhard Weber does not consider this a reason for opposing technological development. He says: "Home taping can't be fought by stopping stereo television."

Meanwhile Grundig has launched its first stereo television hardware in the U.K., on the back, says the company, of the "regular stereo sound television transmissions successfully started in West Germany."

The new range produces genuine stereo sound from stereo videorecorders and videodisk players, but mono broadcast signals are processed to give spatial sound, a stereo-like effect. Says Grundig in London: "They will be able to be modified to reproduce genuine stereo sound from stereo broadcast signals when these become available, by simple replacement of the stereo plug in board."

The new spatial sound models feature Grundig's Duo-Sound concept, which is treble through a front facing tweeter and bass through a side-facing woofer, but on both sides of the set, making a total of four loudspeakers with music power outputs of up to 20 watts a channel on the most powerful model.

Grundig says that despite the inclusion of two loudspeaker groups, the width of the tv cabinet has been reduced compared with conventional mono color sets.

The Grundig sets come in three screen sizes, 20-inch, 22-inch, 26-inch and, claims the company: "Without exception the advanced two-channel sound technique used in these sets for stereo, spatial and genuine two-channel operation improves the sound quality of every type of tv program."

Japanese Jazzmen Go Home For Fest

TOKYO—Japanese jazz musicians currently active overseas are being invited back to their native land for the first Technics Japan Jazz Festival, a three-day event, where they'll be showcased with leading U.S. guest musicians.

The festival comprises concerts in Tokyo and Osaka April 21-23 and has evolved from meetings of a Japan Jazz executive committee, made up of representatives of Ai Music (promoter), Kyodo Osaka (promoter), Dentsu (advertising agency) and the Matsushita Electric Industrial Co.

Four main groups led by key Japanese jazz artists are spotlighted. They are the bands of Terumasa Hino, trumpet player now working in New York; singer Kimiko Kasai, now in Los Angeles most of the time; Osamu Kitajima (also Los Angeles-based) and Yoshiaki Masuo, of New York.

They are known here as the "second generation" of Japanese jazz performers who have found success in the U.S., the first wave including pianist-composer Toshiko Akiyoshi, saxist Hidehiko "Sleepy" Matsumoto and Sadao Watanabe, also a saxophone player.

Hino is bringing in his own group of U.S. musicians and the main soloist in the Masuo band is Shunzo Ohno (trumpet). Kasai is bringing in an all-American band from Los Angeles, while Kitajima has a group including two Japanese-Americans and five Americans.

U.S. guest bands include the Stanley Clarke Special Group and Jazztet, a modern jazz group headed by Benny Golson and Art Farmer along with four others.

They'll be divided into two basic groups in what is seen as a unique format for a jazz festival, certainly in Japan. The first has the Stanley Clark group with the Hino and Masuo bands and the other comprises the Kasai and Kitajima bands, plus the U.S. Jazztet.

Ai Music has been promoting the Live Under The Sky concerts, which have featured top U.S. jazzmen, for the past five years at the Denen Coliseum in Tokyo.

But, says Yukio Morisaki, Ai Music general manager, it is impossible to continue the series this year because the venue is now reserved for tennis. "There were many complaints about the volume of the music from residents, so the management have banned all concerts there." **SHIG FUJITA**

Is Cash The Key In South Africa?

$$ Considerations May Keep Artists From Touring

By SUZANNE BRENNER

JOHANNESBURG—South Africa, long isolated because of its political system of apartheid, is making a national effort to buy its way back into international circulation and acceptance.

And the money currently being poured into sport is more than matched by the huge sums flowing around the entertainment business here.

The current cricket tour, by a so-called "rebel team" or "mercenaries" from England, is reputedly for more money than Frank Sinatra earned on his trip south of Zimbabwe. The cricketers, risking their future careers back home, give credence to the theory that money talks in any language. But the experience of the music industry here suggests that credibility through cash doesn't work all the time.

While Sinatra, Shirley Bassey, Jack Jones and Leo Sayer saw fit to perform at Sun City, in the so-called independent homeland of Bophuthatswana (some two-and-a-half hours drive from Johannesburg), four advertised acts have to date cancelled their visits to this venue, all at the last minute.

Gladys Knight and the Pips, Ben Vereen, Elton John and then Rod Stewart failed to arrive for concerts at the Sun City complex, which houses a casino and two entertainment centers, the largest of which—the Superbowl—seats 7,000.

But it's felt here that perhaps these acts were not getting the kind of money Sinatra and the others were offered up front. At any rate, there is controversy.

Hazel Feldman, Sun City's general manager of entertainment, insists that the Stewart move was related to his cancellation of a tour taking in Europe, Australia, New Zealand and Israel. But Peter Buckland, Stewart's tour manager, says they "couldn't afford" to play Sun City. An "exorbitant" 50%, payable to the Bophuthatswana government, is deducted from the visiting artist's salary, he claims, and it's believed that this is helping dissuade acts from performing at the venue.

But Feldman emphatically denies this: "We agree on a net take-home for the artist." And, she adds, "Where Rod Stewart is concerned, we'd come to full financial agreement. We were bringing in $300,000 worth of equipment. And acts get a tax certificate for the amount paid. That certificate is recognized in the U.S., so they don't pay tax on that at all."

Whether or not it's a result of the Stewart cancellation, word in the industry here is that Sun City is being forced to increase the financial bait to attract top caliber acts.

It's been confirmed that Kenny Rogers is to appear at the Superbowl from April 8, for a rumored net figure of $1 million. But Hazel Feldman maintains the venue is paying "a very competitive price."

She also denies Sun City is being obliged to pay astronomical sums: "Because the Las Vegas circuit is being reduced to just two rooms for this sort of entertainment, Caesar's Palace and MGM, we're increasingly being approached by name acts to perform here."

James Last, German-based bandleader, has apparently been signed for Sun City in November, and one reliable source confirms that Spanish singer Julio Iglesias has been offered as much as Kenny Rogers, a precedent set when Sinatra opened the Superbowl just under a year ago.

While Sun City can recoup some of the money paid out through gate receipts, tickets ranging from $30 to $75, the rest comes in from gambling. But in South Africa "proper," where gambling is illegal, there's no such revenue spill-off.

Still, a number of acts, mostly black, are continuing to perform in white-ruled South Africa. Millie Jackson recently completed her second tour of the country, and Brook Benton, though he's not had a new album release in South Africa in 10 years, remains the 10th biggest-selling artist for the country's WEA company, and he's completing a major tour.

But Benton, who told a press conference here that "no one is going to tell me where I can or can't go," has been "second-rated" by critics and audiences, who have preferred support act Juluka, a black and white ethnic South African act.

Janis Ian recently completed a successful tour of the country, and Exile, also on a return visit, is making the big campus circuit. Then, ending March 27, Chick Corea, with musicians Steve Kajula, Tom Brookalein, Don Alias and Carlos Benavent, has been a big-name visitor.

U.K. Label Gets Polish New Wavers

LONDON—U.K. Independent Fresh Records, is putting out an album by Brygada Kryzys (Crisis Brigade), said to be the leading Polish new wave band.

The LP is compiled, according to Fresh claims, from recordings of a live gig which was raided by Polish police shortly before the military take-over and imposition of martial law in that country.

It is said the tape "was spirited out of Poland after plans for a Polish release were quashed." Fresh Records is to donate a 4% royalty of the retail price (around $7) to the Rock For Poland fund, which provides supplies for Warsaw.

Another Fresh album, "Live In Sheffield," featuring two members of Cabaret Voltaire and Eric Random, distributed here through Rough Trade, is also aimed at raising funds for Poland. A sleeve note states: "Money from sales will go for medical supplies for a civilian hospital in Czestochova, south of Poland. We stress this is not a politically motivated gesture but simply a response to the desperate needs of ordinary people."

U.S. Musicians At U.K. Summer Fest

LONDON—Benny Goodman, Lionel Hampton and Gerry Mulligan are among the first names booked for the $600,000 Capital Radio Jazz Festival, to be held at Knebworth in Hertfordshire over two weekends this summer, July 17-18, 24-25.

The event this year is being split into four separate music stylings, soul and blues, big bands, giants of jazz and jazz-funk and rock.

Bernhardt Released From S. Africa Prison

JOHANNESBURG — After spending 10 days in solitary confinement in prison here, Linda Bernhardt, managing director of Kaya Records and manager of several black South African groups, was freed to go on a short holiday before returning to sort out her business affairs.

Her arrest by security police at Johannesburg's Jan Smuts airport, Feb. 23, caused deep shock waves in the South African film and music industry (Billboard, Mar. 13).

Following her release, Bernhardt, through a third person, conveyed the message that she was not prepared to comment or reveal anything about her detention "for fear or reprisals against those still in detention."

No Greek Entry Seen For Eurovision

ATHENS—It seems unlikely that Greece will enter the Eurovision Song Contest this year, simply because so far no one has come up with a good enough composition.

A seven-member screening committee of the state-run ERT (Hellenic Radio-Television) network has thrown out all songs so far submitted. It claims: "All submitted lyrics are far removed from any notion of quality. And the music scores we've heard so far don't represent in any way the culture and tradition of Greece."

So, delivering its verdict on the material available at this stage, the committee has called on ERT to "reconsider its stand towards the Eurovision Song Contest." That is taken to mean that Greece will probably be absent this year from the event, which is watched each year by a television audience of around 600 million. Unless, that is, someone comes up with a last-minute "supersong."

The decision has upset the music business here, many record company executives seeing it as being "damaging" to Greece's international image as a musically inventive nation.

Portuguese Push For Electronic Pop

LISBON—Electronic pop, mostly produced in Britain, is the biggest trend to emerge in the Portuguese record business in many a month, the sales boom initially triggered by the "Enola Gay" single by Orchestral Manouevres In The Dark last year.

Now bands like Duran Duran, the Human League and, most recently, Heaven 17, have added to the run of chart successes.

In fact, the first album released here by Duran Duran was for many weeks a "sleeper," apparently destined to flop, but a major promotional campaign by Valentim de Carvalho, EMI licensee here, created national interest and it soon topped the LP chart.

The group visited Portugal to make a live appearance on the top Sunday television show "O Passeio Dos Alegres," run by leading disk jockey Julio Isidro. Another key factor in breaking the group here was an outstanding video clip built around the "Girls On Films" track, and this title topped the singles chart, too.

Then, in January, Edison, a comparatively new Lisbon independent company, newly-appointed licensee here for Virgin, released the albums "Dare" by the Human League and "Penthouse And Pavement" by Heaven 17.

The Human League LP made number two in the chart and again a video presentation, featuring the "Open Your Heart" track, played a key part in building sales. The clip was included on the Saturday television program "Viva A Musica," a series dedicated to the Portuguese record industry.

Now Heaven 17 has charted, having sold out the initial pressing inside two weeks of release.

PRO, CAPAC Clash Over Broadcast Fees

By DAVID FARRELL

TORONTO—Canada's two performing rights societies, PRO Canada and CAPAC, are currently in a tug of war over license fees collected from broadcasters. The two bodies met in Ottawa earlier this month, each to argue its own case before the Copyright Appeal Board.

In 1981, approximately $13 million was collected by the two collection agencies, but the split in Canada works on a ratio of approximately 60/40 in favor of CAPAC.

PRO Canada is arguing that the split should be 50/50, that repertoire controlled by the two rights organizations in terms of domestic and foreign is about equal. The agency also argues that its Canadian composers have been highly successful on the international charts.

An example cited informally by Craig Parks, in-house legal counsel for PRO Canada, in support of domestic repertoire abroad included a scan of the Feb. 27 Billboard Rock Albums and Top Tracks airplay chart. PRO Canada members charted included Loverboy, Prism, Bryan Adams, Bob and Doug McKenzie, Aldo Nova and Eddie Schwartz.

CAPAC, on the other hand, argues that its income derived from foreign societies is $1.7 million, compared with $1.1 million for PRO Canada. In the U.S., a benchmark of sorts, the split is 43% for BMI, 54% for ASCAP and three percent for SESAC. All percentages are rounded out to the nearest figure.

CAPAC represents SESAC repertoire in Canada and thus reasons that the split in Canada should break down as 57% and 43%, favoring CAPAC. For this reason, as PRO argues for equality, CAPAC is arguing for an increase for its membership.

In the week-long presentation, no agreement was reached and PRO Canada is producing further research information to support its case in Ottawa on April 5.

Separate from this issue, the Performing Rights Organization of Canada has announced that it is the only Canadian rights organization to claim a share of the U.S. cable tv Royalty Fund for 1979.

The rights organization will receive about $2,200 for disbursement to membership, roughly 1.5% of $157,500 allocated to Canadian claimants which include the Canadian Broadcasting Corp. CFTO and BCTV television and CFCN communications.

The money is generated from transmission of Canadian television channels on border U.S. stations. This is the first time PRO Canada has filed a claim.

While no official announcement has been made in response to this by CAPAC it is assumed that ASCAP in the U.S. will allocate a portion of its revenues from the fund to its Canadian affiliate.

Distributor Monetary Woes Affecting Singles Market

TORONTO—The once lucrative singles market has taken a sharp downturn here in the past four to six months, largely as a result of several major distributors falling into arrears with the manufacturers and not having new product on hand to service.

National Record Distributors in Winnipeg is not one of these but it has turned over its accounts to DJ's West, based in Calgary, citing poor profit in the seven-inch market. National continues to act as a distributor for album product, in addition to maintaining a chain of record stores.

In Ontario, Taylor's Record Sales—once one of the largest singles rackers in the province—is now in receivership as a result of a petition filed against it for bankruptcy proceedings.

Two companies have stepped in to save the day, however. DJ's East, unrelated to DJ's West, is aggressively shooting to pick up accounts that Taylor's can no longer fill, including a subtantial number of jukebox accounts.

Spanking new is Saturn Distributing, operated by Leonard Kennedy and Terry Trojek. Kennedy has a long history in the business, at one time working for Handleman's, more recently setting up his own great Canadian Delete Co. His partner in Saturn was a one-time singles buyer for Taylor's, and joined Kennedy from WEA where he handled inventory control of singles.

First account named by Saturn is the 40-store Zellars chain in Ontario. Trojek estimates the Ontario market for singles runs about $3.5 million a year and that a 5% margin of profit is reasonable for a company like his.

For the industry at large, the emergence of new singles distributors is a blessing. For a time, a large number of rural disk outlets were unable to get new product in to sell, a fact that was particularly distressing to record companies trying to break new acts with album product.

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IN WEST GERMANY

'Military' Networks Spreading Pop

By JIM SAMPSON

MUNICH—They were founded to provide information and entertainment for the allied occupation forces in Germany.

But now, not far off 40 years later, the American Forces Network (AFN) and the British Forces Broadcast Service (BFBS) remain true to their primary audience while offering German listeners a lively showcase for current U.S. and British hits.

The continuing popularity of the two outfits among Germans in part reflects the failure of the state-chartered ARD network of regional stations to develop a German alternative. At present, private commercial broadcasting is effectively prohibited in West Germany.

The nine regional stations, with their 27 radio programs, are not competing for advertisers, for the meager spot-time available is snapped up quickly. Therefore, ratings and audience statistics are much less important than in the U.S. or U.K.

The German stations are directly responsible only to their "Broadcast Boards," comprised of leading politicians, educationalists, union and religious leaders.

The very nature of the system precludes both significant change or any youthful slant. As one program producer at Bavarian Radio put it: "How many politicians or labor leaders listen to AC/DC? And how many AC/DC fans have a voice when it comes to selecting who goes on the broadcast board?"

To judge from the radio programming, the politicians simply don't like the songs their constituents are buying. An airplay analysis by the Media Control computers in Baden-Baden last fall showed only two stations, Europawelle Saar and Radio Luxembourg's German service, consistently played hit titles from the national sales charts.

And that's where AFN and BFBS play an important role with their virtually continuous pop music programming, dominated by the U.S. and U.K. charts.

Incidentally, the Canadian forces also have two semi-professional but lively stations with studios in Lahr and Soellingen, and low-power FM transmitters at several sites in southwestern Germany. Stresses Lothar Meinerzhagen, EMI international promotion chief: "We work very closely with both AFN and BFBS."

So EMI provides interview guests and, for BFBS, recordings. AFN uses no commercial disks except during interviews, relying on special pressings from American Forces Radio and Television Service (AFRTS) headquarters in Los Angeles.

Says Dierk Strothmann, WEA public relations chief: "The tastes of the public in southern Germany are clearly influenced by AFN. And in western and northern sectors, there's a stronger U.K. influence, in part obviously due to BFBS."

At CBS, Germany, Gerd Gebhardt, promotion chief, agrees. "But we're not sure exactly how much these stations help. It's hard to evaluate." He notes that some recent U.S. hits, such as REO Speedwagon, were played heavily by AFN, then picked up by German stations and consumers. Others, and Dan Fogelberg is one example, didn't benefit from strong AFN airplay.

Of the two military networks, AFN is the more powerful. Its 29 AM and 19 FM transmitters, led by Amers in Frankfurt (150 kilowatts) and Munich (50 kilowatts), effectively blanket Berlin, southern and central Germany, Bremerhaven and Supreme Allied Headquarters in Holland and Belgium.

Weekdays, approximately six hours of pop music programming come from AFN's nine studio stations, while the Frankfurt headquarters provide over four hours of news and music daily. The remainder of the 24-hour broadcast day comes via disk or satellite from AFRTS in Los Angeles.

Many of AFN's biggest "stars" are familiar names to radio listeners in Southern California: Wolfman Jack, Charly Tuna, Gene Price, Dick Clark, Don Tracy and Roger Carroll. All play the same music mix as on their U.S. shows.

AFN weekend programming is dominated by the Watermark Countdown Shows ("American Top 40" and "U.S. Country"), plus syndicated specials and live sports from the U.S.

Since the mid 1970s, AFN has had no playlist. Local disk jockeys, virtually all of whom are on active duty in the U.S. Army or Air Force, use the Billboard charts in putting together their programs. Between AFRTS and local shows, a current top hit could be played as many as five or six times a day on AFN.

Roughly half of AFN's 270 person work force runs a television service dominated by AFRTS-supplied U.S. network programming, which starts at 9 a.m. and continues without interruption until about 2 a.m. Reception of AFN-TV outside military installations is difficult. Not only are tv transmitters of low power, but they also use the NTSC system rather than PAL, which is the only system in West Germany.

BFBS also has a tv service, available at 50 sites throughout northern and central Germany.

With his staff of 10 civilian presenters at four studio stations, BFBS Germany program chief Richard Ashburg is responsible for 12 hours of local radio programming each weekday. The remainder of BFBS's FM service, and all of its tv programming, come from BFBS headquarters in London.

Unlike AFN, BFBS uses some German disks. In fact, Ashburg even plays some German "schlager" hits on his "Pop Around Europe" show. But the dominant influence remains the U.K. charts, which give the 150,000 members of the Rhine Army's military community a link with home. BFBS estimates 75% of its audience is under 30.

But neither Ashburg, nor any AFN spokesman, wants to discuss the dimension of their German audiences, for fear, they admit, of higher demands from GEMA, the performance right collection society. The U.S. performing right societies prefer to collect from AFN through GEMA rather than directly from AFRTS because, as one source says, it would be "grossly unwieldy" to do it in any other way.

However, a conservative audience estimate, based on surveys conducted for the ARD stations, is that six million Germans listen regularly to AFN or BFBS.

That number probably won't increase in the near future. BFBS plans no expansion in Germany, though a new station will open in Belgium. And AFN's plan to launch a station in Muenchen-Gladbach near Cologne has been shelved. American military expansion in northern Germany could lead to a new AFN station in that area, though.

Pinnacle Sold To Consortium

LONDON—Pinnacle Records, set up as an electronics and audio company 30 years ago but today distributor of more than 75 labels in the U.K., has been bought by a consortium headed by its chairman Terry Scully for roughly $2 million. The impact of this upon foreign label licenses the company carries is unknown.

Scully's family has been connected with Pinnacle since the early days but it was acquired a decade ago by Grampian Holdings, a Scottish public company with additional interests in transport, printing and in the Rose Morris musical instrument firm.

Pinnacle has a work force of 100 and among the labels it distributes are Rialto, Zoo, Attic Records of Canada and President, and it also operates audio and video divisions. General manager is Tony Berry, now a member of the main board.

Scully, forecasting a 1982 turnover in excess of $15 million, says the Pinnacle label is to be reactivated on a major scale with the signing of new acts.

Cutback In Polish Festivals Seen

WARSAW—There's been a dramatic cutback in the number of music festivals planned in Poland this year, resulting from the overall economic and political confusion.

Normally, this is a country which delights in staging music showcases, in venues in all the 49 provinces. In 1981, though there were fewer than in the previous year, the number of events still topped the 150 mark.

This year there will be just 30 of the more important festivals and even some of those could be erased from the calendar in these belt-tightening times.

Those left cover a wide range of music. There is "The Days Of Karol Szymanowski's Music" in the High Tatra resort, followed by the "Golden Washboard" festival of traditional jazz in Warsaw.

In May, there is an instrumental and vocal contest for students at Polish secondary schools, running alongside the "Jazz On The Odra" festival in Wroclaw and the Dance and Choreography Festival Contest in Gdansk.

Later in the year the program includes a Chopin Festival at Duszniki Spa, the "Warsaw Autumn" contemporary music festival, a festival of military marches and a festival of ancient music from central and Eastern Europe.

But the Intervision Song Festival, Eastern Europe equivalent of the Eurovision Song Contest, is a key victim of the economic cutbacks here. It was called off at the eleventh hour last year, and has not been reinstated though the Pagart agency here is working on plans to revive it in a smaller format.

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BRITAIN

(Courtesy of Music Week)
As of 3/20/82

SINGLES

This Week	Last Week	
1	1	THE LION SLEEPS TONIGHT, Tight Fit, Jive
2	8	SEVEN TEARS, Goombay Dance Band, Epic
3	2	MICKEY, Tony Basil, Radialchoice
4	3	LOVE PLUS ONE, Haircut One Hundred, Arista
5	4	T'AINT WHAT YOU DO, Fun Boy Three/Bananarama, Chrysalis
6	10	POISON ARROW, ABC, Neutron
7	9	GO WILD IN THE COUNTRY, Bow Wow Wow, RCA
8	18	JUST AN ILLUSION, Imagination, R&B
9	5	CENTERFOLD, J. Geils Band, EMI America
10	12	CLASSIC, Adrian Gurvitz, Rak
11	6	SEE YOU, Depeche Mode, Mute
12	24	QUIERME MUCHO (YOURS), Julio Iglesias, CBS
13	7	RUN TO THE HILLS, Iron Maiden, EMI
14	15	CARDIAC ARREST, Madness, Stiff
15	25	PARTY FEARS TWO, Associates, Associates
16	30	LAYLA, Derek & Dominoes, RSO
17	14	STARS ON STEVIE, Star Sound, CBS
18	16	SOME GUYS HAVE ALL THE LUCK, Robert Palmer, Island
19	13	DEUTSCHE GIRLS, Adam & Ants, E.G.
20	11	TOWN CALLED MALICE/PRECIOUS, Jam, Polydor
21	22	MUSIC FOR CHAMELEONS, Gary Numan, Beggars Banquet
22	21	LOVE MAKES THE WORLD GO ROUND, Jets, EMI
23	33	DAMNED DON'T CRY, Visage, Polydor
24	17	SAY HELLO, WAVE GOODBYE, Soft Cell, Bizzare
25	26	HEAD OVER HEELS, Abba, Epic
26	36	YOUR HONOUR, Pluto, KR
27	19	MAID OF ORLEANS, Orchestral Manouevers In The Dark, Din Disc
28	20	I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
29	38	DON'T LOVE ME TOO HARD, Nolans, Epic
30	32	TAKE MY HEART, Kool & Gang, De-Lite
31	NEW	AIN'T NO PLEASING YOU, Chas & Dave, Rockney
32	37	A BUNCH OF THYME, Foster & Allen, Ritz
33	29	BAAL'S HYMN (EP), David Bowie, RCA
34	27	THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra
35	NEW	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
36	NEW	IS IT A DREAM, Classix Nouveaux, Liberty
37	NEW	ARE YOU LONESOME TONIGHT, Elvis Presley, RCA
38	35	YOU'RE THE ONE FOR ME, D. Train, Epic
39	23	GOLDEN BROWN, Stranglers, Liberty
40	28	FOOL IF YOU THINK IT'S OVER, Elkie Brooks, A&M

ALBUMS

This Week	Last Week	
1	NEW	THE GIFT, Jam, Polydor
2	1	LOVE SONGS, Barbra Streisand, CBS
3	2	PELICAN WEST, Haircut One Hundred, Arista
4	3	ACTION TRAX, Various, K-tel
5	4	ALL FOR A SONG, Barbara Gaskin, CBS
6	5	ONE NIGHT AT BUDOKAN, Michael Schenker Group, Chrysalis
7	NEW	FUN BOYS THREE, Chrysalis
8	6	PEARLS, Elkie Brooks, A&M
9	9	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
10	8	DARE, Human League, Virgin
11	31	TWENTY WITH A BULLET, Various, EMI
12	10	ARCHITECTURE & MORALITY, Orchestral Manouevers In The Dark, Din Disc
13	7	DREAMING, Various, K-tel
14	12	FREEZE-FRAME, J. Geils Band, EMI America
15	22	BEGIN THE BEGUINE, Julio Iglesias, CBS
16	14	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
17	18	WESTWORLD, Theatre Of Hate, Burning Rome
18	21	HECKLE-Mr. Jive, Pigbag
19	NEW	DIAMOND, Spandau, Reformation
20	15	WORD OF MOUTH, Toni Basil, Radialchoice
21	27	SPEAK & SPELL, Depeche Mode, Mute
22	20	GREATEST HITS, Queen, EMI
23	16	4, Foreigner, Atlantic
24	19	DEAD RINGER, Meat Loaf, Epic/Cleveland Int'l
25	17	CHASE THE DRAGON, Magnum, Jet
26	37	CHRISTOPHER CROSS, Warner Bros.
27	13	PRIVATE EYES, Daryl Hall & John Oates, RCA
28	25	THE VISITORS, Abba, Epic
29	39	TIN DRUM, Japan, Virgin
30	11	ENGLISH SETTLEMENT, XTC, Virgin
31	NEW	KEEP FIT AND DANCE, Various, K-tel
32	23	GEORGE BENSON COLLECTION, Warner Bros.
33	24	PHYSICAL, Olivia Newton-John, EMI
34	40	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
35	29	LA FOLIE, Stranglers, Liberty
36	NEW	GRASSHOPPER, J.J. Cale, Shelter/Island
37	26	SEE JUNGLE . . ., Bow Wow Wow, RCA
38	NEW	BEST OF THE FOUR TOPS, Four Tops, K-tel
39	NEW	FILTH HOUNDS OF HADES, Tank, Kamaflage
40	NEW	BODY TALK, Imagination, R&B

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 3/20/82

SINGLES

This Week	Last Week	
1	3	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, CBS
2	2	OPEN ARMS, Journey, CBS
3	4	TONIGHT I'M YOURS, Rod Stewart, WEA
4	1	TAINTED LOVE, Soft Cell, PolyGram
5	5	LETTING GO, Straight Lines, CBS
6	11	THAT GIRL, Stevie Wonder, Motown
7	7	OUR LIPS ARE SEALED, Go-Go's A&M
8	16	FREEZE-FRAME, J. Geils Band, EMI America
9	8	I BELIEVE, Chilliwack, A&M
10	15	MAKE A MOVE ON ME, Olivia Newton-John, MCA
11	19	WE GOT THE BEAT, Go-Go's, A&M
12	6	CENTERFOLD, J. Geils Band, EMI America
13	12	LEADER OF THE BAND, Dan Fogelberg, Full Moon
14	9	I CAN'T GO FOR THAT, Hall & Oates, RCA
15	13	YOU COULD HAVE BEEN WITH ME, Sheena Easton, Capitol
16	14	SPIRITS IN THE MATERIAL WORLD, Police, A&M
17	10	SWEET DREAMS, Air Supply, PolyGram
18	NEW	SHOULD I DO IT, Pointer Sisters, Planet
19	17	COOL NIGHT, Paul Davis, Arista
20	20	PRETTY WOMAN, Van Halen, Warner Bros.

ALBUMS

This Week	Last Week	
1	3	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, CBS
2	1	FREEZE-FRAME, J. Geils Band, EMI America
3	2	NON-STOP EROTIC CABARET, Soft Cell, PolyGram
4	4	BEAUTY AND THE BEAT, Go-Go's, A&M
5	5	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
6	6	PHYSICAL, Olivia Newton-John, MCA
7	10	DARE, Human League, Virgin
8	9	4, Foreigner, Atlantic
9	8	PRIVATE EYES, Hall & Oates, RCA
10	NEW	HOOKED ON CLASSICS, Royal Philharmonc Orchestra, RCA

WEST GERMANY

(Courtesy Der Musikmarket)
As of 3/22/82

SINGLES

This Week	Last Week	
1	1	SKANDAL IN SPERRBEZIRK, Spider Murphy Gang, Electrola
2	4	GOLDENER REITER, Joachim Witt, WEA
3	3	LAND OF MAKE BELIEVE, Bucks, Fizz, RCA
4	15	ALBANY, Roger Whittaker, Aves
5	2	OH JULIE, Shakin' Stevens, Epic
6	7	DER KOMMISSAR, Falco, Teldec
7	10	UNA NOTE SPECIALE, Alice, EMI
8	5	DON'T YOU WANT ME, Human League, Virgin
9	6	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
10	13	LIEBER GOTT, Peter Maffay, Metronome
11	20	DAS MODELL, Kraftwerk, EMI
12	22	FELICIDAD, Al Bano & Romina Power, EMI
13	9	SHARAZAN, Al Bano & Romina Power, Baby
14	12	ICH WUNSCH DIR DIE HOELLE AUF ERDEN, Christian Franke, Ariola
15	14	EISBAR, Grauzone, Welk-Rekord
16	17	ONE OF US, Abba, Polydor
17	11	CAMBODIA, Kim Wilde, Rak
18	18	HALE, HEY LOUISE, Ricky King, Epic
19	19	HEAD OVER HEELS, Abba, Polydor
20	28	UND GANZ DOLL MICH, Rolf & Seine Freunde, Polydor
21	NEW	CENTERFOLD, J. Geils Band, EMI
22	8	POLONAESE BLANKENESE, Gottlieb Wendehals, Master
23	26	HURA DIE SCHULE BRENNT, Extrabreit, Metronome
24	25	FAN FAN FANATISCH, Rheingold, EMI
25	NEW	SCHICKERIA, Spider Murphy Gang, EMI
26	29	BISCAYA, James Last Polydor
27	16	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
28	21	DER BLAUE PLANET, Karat, Pool
29	NEW	FRED VOM JUPITER, Die Doraus Und Die Marinas, Teldec
30	NEW	DREIKLANGSDIMENSIOFEN, Rheingold, EMI

ALBUMS

This Week	Last Week	
1	1	DOLCE VITA, Spider Murphy Gang, Electrola
2	2	ICH WILL LEBEN, Peter Maffay, Metronome
3	3	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polystar
4	6	4, FOREIGNER, Atlantic
5	11	85555, Spliff, Phonogram
6	9	THE VISITORS, Abba, Polydor
7	13	WELCH EIN LAND FUER MAENNER, Extrabreit, Reflektor
8	7	DER ERNST DES LEBENS, Ideal, Eitel Imperial
9	10	WORLD'S APART, Saga, Polydor
10	14	IHRE GROESSTEN ERFOLGE, Extrabreit, Metronome
11	15	SILBERLICK, Joachim Witt, WEA
12	18	SHAKY, Shakin' Stevens, Epic
13	8	STIMME DER HEIMAT, Ronny, K-tel
14	12	IDEAL, Ideal, IC
15	NEW	TROPICAL DREAMS, Goombay Dance Band, CBS
16	NEW	INTENSIVSTATION, Udo Lindenberg, Teldec
17	NEW	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
18	17	ISLAND IN THE SUN, Harry Belfonte, K-tel
19	NEW	LEGENDARY SOUND OF GLENN MILLER & BIG BAND, K-tel
20	20	BEST MOVES, Chris De Bourgh, CBS

JAPAN

(Courtesy Music Labo)
As of 3/23/82

SINGLES

This Week	Last Week	
1	1	KOKORO NO IRO, Masatoshi Nakamura, Nippon Columbia (Nichion)
2	2	WEDDING BELL, Sugar, Four Life (JCM)
3	3	CHAKO NO KAIGAN MONOGATARI, Southern All Stars, Victor (Amuse)
4	5	IKENAI ROUGE MAGIC, Imawano (Kiyoshiro & Sakamoto Ryuichi, London (Yano/Nakayoshi)
5	4	AKAI SWEET PEA, Seiko Matsuda, CBS/Sony (Sun)
6	12	IROTSUKI NO ONNA DE ITEKUREYO, The Tigers, Polydor (Anima)
7	6	YUME NO TOCHUU, Takao Kisugi, Polydor (Kitty
8	8	KIMINI BARA BARA . . . TO IUKANJI, Toshihiko Tahara, Canyon (Janny's)
9	9	KOIBITOTACHI NO CAFETERRACE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe/Burning)
10	16	OMAE SARASARA SURFER-GIRL OIRA TEKATEKA ROCK'N'ROLLER, Yokohama Ginbae, King (Crazy Rider)
11	NEW	AI O KUDASAI, Naoko Kawai, Nippon Columbia (Geiei)
12	11	YUMENIRU SEASON, Tsukasa Ito, Japan (Amuse)
13	10	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)
14	13	SEXY KIBUN NO YORU DAKARA, Daisuka Shima, King (Crazy Rider)
15	7	JOUNETSU NEPPU SERENADE, Masahiko Kondo (Janny's)
16	17	LEMON, Hiromi Iwasaki, Victor (Geiei/NTV)
17	20	YES MY LOVE, Eikichi Yazawa, Warner-Pioneer (Comestock)
18	15	LOVE ME TENDER, Iyo Matsumoto, Victor (Nichion/Burning)
19	14	REIJIN, Kenji Sawada, Polydor (Watanabe)
20	NEW	HOSHIZORA NO ANGEL-QUEEN, Dera Sedaka, Canyon (Soundtrack)

ALBUMS

This Week	Last Week	
1	1	MEMORIAL, Masatoshi Nakamura, Nippon Columbia
2	7	CENTRAL PARK CONCERT, Simon & Garfunkel, CBS/Sony
3	2	FOR YOU, Tatsurou Yamashita, RVC
4	3	YUMEMIRU KORO O SUGITEMO, Junko Yagami, Discomate
5	6	SUGAR DREAM, Sugar, Four Life
6	4	SAYONARA KONNICHIWA, Tsukasa Ito, Japan
7	5	BUTTIGIRI TOP, Yokohama Ginbae, King
8	8	YUME NO TOCHU, Takao Kisugi, Polydor
9	NEW	COLORFUL ARABESQUE, Arabesque, Victor
10	10	ON THE ROAD, Shogo Hamada, CBS/Sony
11	9	WATASHIKARA NO TEGAMI—MY LIFE, Chiharu Matsuyama, News
12	15	THE TIGERS 1982, Polydor
13	11	HITORIGOTO, Kousetsu Minami, Canyon
14	12	NAOKO IN CONCERT, Naoko Kawai, Nippon Columbia
15	NEW	1000 YEAR KOWO EIGAHEN, Soundtrack, Canyon
16	13	SOFT WINGS, Yasuko Victor
17	17	1981.12.19. LIVE AT BUDOKAN, Yanagi Geoarge & Rainywood, Warner-Pioneer
18	19	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RVC
19	16	OVER, Off Course, Toshiba-EMI
20	14	TASOGARE NO KISHI, Chage V Asuka, Warner-Pioneer

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/22/82

SINGLES

This Week	Last Week	
1	5	WHAT ABOUT ME, Moving Pictures, WBE
2	1	CENTERFOLD, J. Geils Band, EMI America
3	4	YOUNG TURKS, Rod Stewart, Warner Bros.
4	6	HOMOSAPIEN, Pete Shelley, Island
5	2	TAINTED LOVE, Soft Cell, Mercury
6	3	TROUBLE, Lindsay Buckingham, Mercury
7	7	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
8	14	BELIEVE IT OR NOT, Joey Scarbury, Elektra
9	9	HARDEN MY HEART, Quarterflash, Geffen
10	10	OH JULIE, Shakin' Stevens, Epic
11	NEW	MAKE A MOVE ON ME, Olivia Newton-John, Interfusion
12	NEW	DADDY'S HOME, Cliff Richard, EMI
13	8	CAMBODIA Kim Wilde, Rak
14	NEW	LOVE ACTION, Human League, Virgin
15	16	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
16	13	OUR LIPS ARE SEALED, Go-Go's, Illegal
17	19	LET'S GROOVE, Earth Wind & Fire, CBS
18	20	I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
19	11	LET'S HANG ON, Barry Manilow, Arista
20	15	CASTLES IN THE AIR, Don McLean, Interfusion

ALBUMS

This Week	Last Week	
1	3	DAYS OF INNOCENCE, Moving Pictures, WBE
2	1	LOVE SONGS, Cliff Richard, EMI
3	NEW	CIRCUS ANIMALS, Cold Chisel, WEA
4	2	BUSINESS AS USUAL, Men At Work, CBS
5	4	4, Foreigner, Atlantic
6	5	HOOKED ON SWING, Kings of Swing Orchestra, K-tel
7	6	DARE, Human League, Virgin
8	12	GEORGE BENSON COLLECTION, George Benson, Warner Bros.
9	8	STRAIGHT AHEAD, Various, K-tel
10	NEW	CAT STEVENS' GREATEST HITS, Island
11	7	LIVE, JACKSONS, Epic
12	11	BLURRED CRUSADE, The Church, Parlophone
13	NEW	PHYSICAL, Olivia Newton-John, Interfusion
14	16	WIRED FOR SOUND, Cliff Richard, EMI
15	9	BEST OF BLONDIE, Blondie, Chrysalis
16	20	THE GREAT ESCAPE, Richard Clapton, WEA
17	10	MANILOW MAGIC, Barry Manilow, Arista
18	14	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
19	NEW	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
20	18	GREATEST HITS, Queen, Elektra

ITALY

(Courtesy Germano Ruscitto)
As of 3/16/82

ALBUMS

This Week	Last Week	
1	5	TUTTA SAN REMO 82, Various, EMI
2	1	ARTIDE E ENTARTIDE, Renato Zero, Zerolandia/RCA
3	2	PRENTA PER SESSANTA, Various, CGD-MM
4	4	RENAISSANCE, Village People, Vip/CGD-MM
5	3	IL TEMPO DELLE MELE, Soundtrack, Delta/WEA
6	8	SAN REMO MILLIONAIRES, Del Newman, RCA
7	6	E. . . . PENSO A TE, Ricchi E. Poveri, Baby/CGD-MM
8	7	LA VOCE DEL PADRONE, Franco Battiato, EMI
9	12	ROSSO E NERO, Various, Baby/CGD-MM
10	15	ALIBI, America, EMI
11	9	Q. DISC, Lucio Dalla, RCA
12	14	FABRIZIO DE ANDRE', Fabrizio De Andre', Ricordi
13	10	LA SERENISSIMA, Rondo' Veneziano, Baby/CGD-MM
14	11	BUONA FORTUNA, Pooh, CGD-MM
15	17	LA GRANDE DROTTA, Alberto Fortis, Philips/PolyGram
16	13	NIKKA COSTA, Nikka Costa, CGD-MM
17	18	BOLERO, Soundtrack, Cinevox/Ricordi
18	19	PHYSICAL, Olivia Newton-John, EMI
19	NEW	ABACAB, Gensis, Vertigo/PolyGram
20	NEW	SOMETHING SPECIAL, Kool & Gang, Delite/Carosello

SPAIN

(Courtesy El Gran Musical)
As of 3/13/82

SINGLES

This Week	Last Week	
1	1	ON MY OWN, Nikka Costa, Ariola
2	2	SOUVENIR, Orchestral Manoeuvers In The Dark, Hispavox
3	4	PERDIDO EN MI HABITACION, Mecano, CBS
4	3	TAINTED LOVE, Soft Cell, Fonogram
5	5	WE KILL THE WORLD, Boney M, Ariola
6	7	QUE NO LASTIMEN A TU CORAZON, Pecos, Epic
7	6	SI LA VIERAS CON MIS OJOS, Dyango, EMI
8	10	JUNTOS, Paloma San Basilio, Hispavox
9	NEW	UNDER PRESSURE, Queen & David Bowie, EMI
10	8	PERHAPS LOVE, Placido Domingo & John Denver, CBS

ALBUMS

This Week	Last Week	
1	1	NIKKA COSTA, Nikka Costa, Ariola
2	2	PERHAPS LOVE, Placido Domingo & John Denver, CBS
3	9	ARCHITECTURE & —ORALITY, Orchestral Manoeuvers In The Dark, Ariola
4	3	SIMON & GARFUNKEL COLLECTION, CBS
5	6	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, Edigsa
6	8	20 ASOS, Pecos, Epic
7	5	COMO UNA OLA, Rocio Jurado, RCA
8	7	BOONOONOONOOS, Boney M, Ariola
9	4	GHOST IN THE MACHINE, Police, Epic
10	10	ENTRE UNA ESPADA & LA PARED, Dyango, EMI

DENMARK

(Courtesy BT/IFPI)
As of 3/17/82

SINGLES

This Week	Last Week	
1	1	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
2	3	OH JULIE, Shakin' Stevens, CBS
3	4	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
4	5	CAMBODIA, Kim Wilde, Rak
5	8	EVERLASTING LOVE, Rachel Sweet, CBS
6	7	PHYSICAL, Olivia Newton-John, Polar
7	2	RED LIGHTS, Kim Larsen, CBS
8	6	LITTLE LADY, Aneka, Ari
9	9	YOUNG TURKS, Rod Stewart, Warner Bros.
10	10	THE MIGHTY SHIP, Samse, KMF

ALBUMS

This Week	Last Week	
1	1	SITTING ON A TIME BOMB, Kim Larsen/Jungle Dreams, CBS
2	2	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
3	4	HJAELP TIL POLEN, Various, HP
4	5	NAAR ALT KOMMER TIL ALT, Niels Haugsgaard, Medley
5	3	STJERNE TIL STOEV, Sebastian, Medley
6	9	KIM WILDE, Kim Wilde, Rak
7	7	BLAZTAH, Caramba, Trash
8	10	SNEVALSEN, Bjoern & Okay, Polydor
9	8	FOR FULD MUSIK VOL 8, Various, EMI
10	NEW	Why DO FOOLS FALL IN LOVE, Diana Ross, Capitol

Lindenberg To DGG

HAMBURG — German rock singer Udo Lindenberg is leaving Teldec after a ten year association with the company.

From next year Lindenberg's product will be released on Deutsche Grammophon, as managing director Rudolf Gassner announced at a press conference, adding to DGG's existing singer-songwriter strength the talents of the pioneer of German-language rock.

GIVE THE GIFT OF LIFE

Terry Ellis and Chris Wright

We have. The T.J. Martell Memorial Foundation for Leukemia Research is the only charitable organization totally supported by music industry contributions. It is our charity. And the fight against leukemia is our fight. A dreadful blood disease, it took the life of T.J. Martell, son of CBS Records Vice President Tony Martell. Inspired by his valiant fight, a group of record company executives established the T.J. Martell Memorial Foundation in his memory.

Since the Foundation’s beginning in 1975, a Research Laboratory has been established at New York City’s Mt. Sinai Medical Center. The staff of researchers, led by Dr. James F. Holland, has made truly incredible strides toward conquering leukemia and other cancers through chemotherapy and chemoimmunotherapy, and has become the focal point of leukemia research within the international medical community. None of this could have been accomplished without your contributions of over $3,000,000.

It’s expensive. But it’s worth the price. Through the continued support of the music industry, we know that the cure for leukemia can be found. We’ve asked everyone in America to “Give The Gift Of Music”. We’re asking you, if you really care, to “Give The Gift Of Life”.

The T.J. Martell Memorial Foundation
for Leukemia Research
1982 Humanitarian Award Dinner
in honor of
Terry Ellis and Chris Wright

This year, Terry Ellis and Chris Wright, co-chairmen and founders of the Chrysalis International Group of Companies are the sixth co-recipients of the Foundation’s annual Humanitarian Award. The 1982 T.J. Martell Humanitarian Award Dinner will be held on Saturday, April 24, at the Waldorf-Astoria in New York City.

Entertainment
The entertainment will be the Broadway Cast of “Joseph And The Amazing Technicolor Dreamcoat”. The evening will also be assisted by Pat Benatar, Debbie Harry, Ian Anderson and Leo Sayer.

1982 Foundation Patron
Each donation of $10,000 or more creates a 1982 Foundation Patron, allowing the T.J. Martell Memorial Foundation to put more of medicine’s most capable and gifted minds to work on curing leukemia and other cancers.

The Terry Ellis and Chris Wright Research Fellowship
Each special contribution of $5,000 brings a Terry Ellis and Chris Wright Research Fellowship, enabling the Foundation to train more specialists.

Please support us.
We want to wipe out this dreadful disease now.

T.J. Martell Memorial Foundation
for Leukemia Research · 730 Fifth Avenue,
New York, N.Y. 10019 · (212) 245-1818
For further details, contact Muriel Max,
Director of Development

Billboard's® Top Album Picks™

Survey For Week Ending 3/27/82

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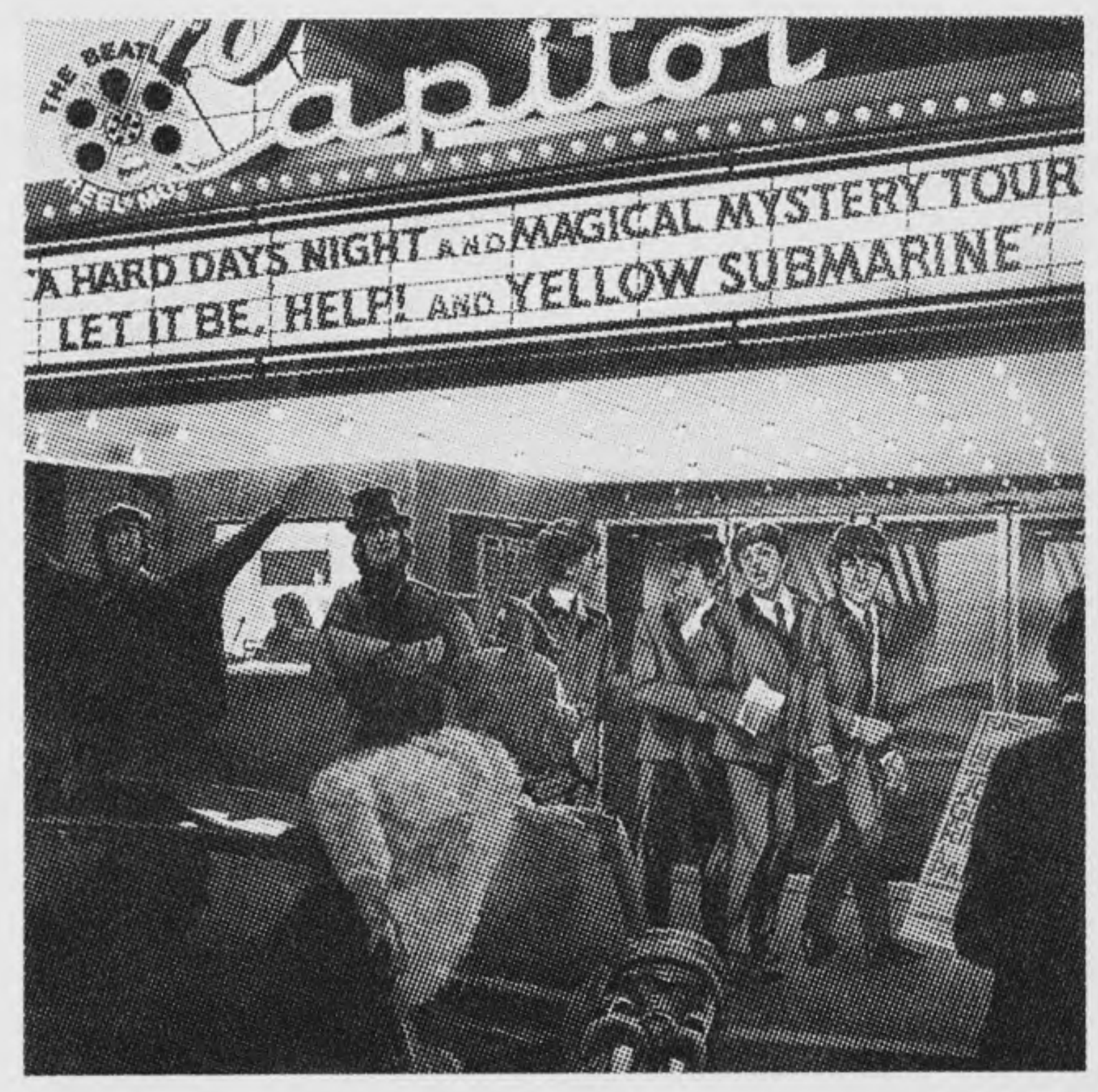
Number of LPs reviewed this week **23** Last week **45**

Spotlight



BEATLES—Reel Music, Capitol SV12199. Produced by George Martin. Capitol's sixth Beatles repackage—and first since the death of John Lennon in 1980—is perhaps its best thematically. This is a collection of 14 songs from the Beatles' five films, "A Hard Day's Night," "Help!," "Yellow Submarine," "Let It Be" and "Magical Mystery Tour." The number of tunes on the album and the full-color 12-page booklet included serve to offset the $9.98 list price. And for that matter, a $9.98 ticket didn't hurt an earlier Capitol album of film music, Neil Diamond's "The Jazz Singer." Some of the best tunes ever from the greatest group of all time.

Best cuts: "Can't Buy Me Love," "Help!," "Magical Mystery Tour," "The Long And Winding Road," "A Hard Day's Night."

Pop

ASIA, Geffen GHR2008. Produced by Mike Stone. Asia could very well be the first "supergroup" of the '80s seeing how it's comprised of guitarist Steve Howe, formerly of Yes; drummer Carl Palmer, Emerson, Lake & Palmer; keyboardist Geoffrey Downes, Buggles; and vocalist/bassist John Wetton, U.K., King Crimson, Uriah Heep, Roxy Music. Together, the foursome play the kind of progressive rock one would expect, considering their past affiliations. The caliber of the playing is superb and the music sounds fresh and perfect fare for AOR.

Best cuts: "Heat Of The Moment," "Sole Survivor," "Wildest Dreams."

FRANKE & THE KNOCKOUTS—Below The Belt, Millenium BXL17763. Produced by Peter Solley, Franke Previte and the Knockouts. Franke Previte and his Knockouts scored a top 10 single their first time out with "Sweetheart." Their second LP shows that the boys have sharpened their sound, coming up with a batch of catchy pop melodies that should translate well on the radio. Frankie's vocals are filled with sincere passion while the playing is firmly entrenched in a rock base.

Best cuts: "Never Had It Better," "Without You (Not Another Lonely Night)," "Just What You Want," "Keep On Fighting."

DR. HOOK—Players In The Dark, Casablanca NBLP7264. Produced by Ron Haffkine. Dr. Hook keeps coming up with the kind of innocuous pop ditties that mass appeal radio loves to play. "Baby Makes Her Blue Jeans Talk" is a hot chart item and there are a couple more here to follow. Producer Haffkine, the group's guiding light, effectively adds strings and horns to round out the sound.

Best cuts: "Baby Makes Her Blues Jeans Talk," "Pity The Fool," "Lady Sundown."

CHARLENE—I've Never Been To Me, Motown 6009ML. Produced by Ron Miller, Berry Gordy, Don Costa. The title track, which is currently scaling the Hot 100, was a modest chart hit for Charlene five years ago on Motown's Prodigal subsidiary. So was "It Ain't Easy Comin' Down," another cut on this LP. The re-release is keyed to radio's current fondness for soft, mass appeal adult contemporary fare. Another highlight of the album is "Can't We Try," the softly intense ballad that was a major r&b hit for Teddy Pendergrass in 1980.

Best cuts: Those cited plus "I Won't Remember Ever Loving You," "I Need A Man."

THE JAM—The Gift, Polydor PD16349 (PolyGram). Produced by Peter Wilson, The Jam. Forget that this trio, now augmented by a horn section, came over here at the same time as the Sex Pistols and the Damned. The Jam is not now and never has been punk rock. What the group does play is melodic, infectious rock with a political bent in the tradition of the Who. The band utilizes some r&b feel this time around which leads to some interesting arrangements. Each Jam LP does better than the next, with the last, "Sound Affects," peaking at 72.

Best cuts: "A Town Called Malice," "Just Who Is The 5'O'Clock Hero?," "Precious," "Ghosts."

Jazz

JEFF LORBER—It's A Fact, Arista AL 9583. Produced by Jeff Lorber. When "It's A Fact" starts off with the lovely instrumental "Tierra Verde," you think you've got Lorber pegged for the jazz craftsman he is. But wait—the next cut, "Full Moon," is pure funk, displaying talents that range far afield. After that, it's one terrific twist after another as the music takes you through different moods. With members of the Jeff Lorber Fusion and others, keyboardist/producer Lorber has put together a strong group. The voices of Arnold McCullen and Sylvia St. James add a special warmth to "Your Love Has Got Me."

Best cuts: Those cited, plus "It's A Fact."

Billboard's Recommended LPs

pop

MECO—Pop Goes The Movies, Arista AL9598. Produced by Meco Monardo, Tony Bongiovi, Lance Quinn. They're all here, all the movie themes from "Zorba The Greek" to "Shadow Of Your Smile," from "Goldfinger" to "Three Coins In The Fountain." It's "Movie On 45" and while the format is hardly groundbreaking at this point, the execution is sleek and skillful. **Best cut:** "20th Century Fox Trademark."

MOON MARTIN—Mystery Ticket, Capitol ST12200. Produced by Robert Palmer, Moon Martin, Andrew Gold, Bill House. With Robert Palmer as his principal production ally, Martin realigns his rock'n'roll to downplay its classic American pop elements while emphasizing its ties to U.K. and U.S. new wave. If that shift dissipates some of the charm and immediacy of Martin's past records, it does achieve the atmosphere promised by the LP's title through moody keyboards, filtered vocal textures and pulsing rhythms. **Best cuts:** "X-Ray Vision," "She's In Love With My Car," "Dangerous Game," "Aces With You."

CHRIS REA, Columbia FC37664. Produced by Jon Kelly, Chris Rea. Ever since "Fool If You Think It's Over" launched his career, Rea has had difficulties duplicating its success. But it's not been for lack of strong songs. He is one of rock's more vivid writers, putting clear images into prospective. All that's lacking is the commercial pop foundation. Yet the gruff-voiced singer does have a unique way with a song. **Best cuts:** "Loving You," "If You Choose To Go," "Guitar Street," "One Sweet Tender Touch."

LEVON HELM, Capitol/Muscle Shoals Sound ST12201. Produced by Jimmy Johnson, Barry Beckett. For his third solo outing, the former Band drummer moves from Nashville to Muscle Shoals, yet that decision yields mixed results—while undoubtedly Helm's most commercial work as leader, its slickness obscures some of his downhome charm as well. Still, solid songs and Helm's affable delivery edge out over the gloss. **Best cuts:** "I've Got A Bet With Myself," "Get Out Your Big Roll Daddy," "The Got Song."

BOBBY CALDWELL—Carry On, Polydor PD16347. Produced by Bobby Caldwell. Caldwell has moved from the r&b based sound of "What You Won't Do For Love" to a laidback, adult contemporary approach. While Caldwell's vocals have their moments and the playing is sharp, the songs don't leave much of an impact. **Best cuts:** "Jamaica," "All My Love," "Catwalk."

NORMAN SALEET—Here I Am, RCA NFL18002. Produced by Ted Glasser. Saleet, best known as writer of Air Supply's top five pop smash "Here I Am (Just When I Thought I Was Over You)," bows here with a set of similar adult contemporary pop. While ballads naturally predominate, there are also a pair of energetic, teen-appeal pop tunes, "Magic In The Air" (the first single from the set) and "Lines." **Best cuts:** Those cited.

SLOW CHILDREN, Ensign Records NXL1-8001). RCA). Produced by Jules Shear, Stephen Hague. Inside the slickly stark black-and-white cover is slickly stark rock and roll played and sung vigorously. Vocalists Pal Shazar and Andrew Chinich are backed by Stephen Hague on bass and synthesizers and David Beebe on drums; Jules Shear, working without his Polar Bears, helps out on guitar and backing vocals. **Best cuts:** "Spring In Fialta," "I Got A Good Mind," "Stuck In Transit," "President Am I."

THE CAPRIS—There's A Moon Out Again, Ambient FZ 37714; RANDY AND THE RAINBOWS—C'mon Let's Go, FZ 37715; THE MYSTICS—Crazy For You, FZ 37716; THE JIVE FIVE—Here We Are!, FZ 37717; THE HARPTONES—Love Needs, FZ 37718. Produced by Marty Pekar. Distributed by CBS. Ambient Sound has reunited and re-recorded some of the top vocal groups steeped in the early rock'n'roll harmonies of the '50s. Amazingly, these LPs contain all of the freshness and flavor of the original hits, mainly because they were recorded under similar conditions. Original lead singers are featured throughout, but the secret is in the recordings that captures rock'n'roll in the '80s with a quality thought lost long ago. Featured are a few followups (Jive Five, "Never Never Lie," Capris, "There's A Moon Out Again") that waited more than 20 years in the wings.

CREW-CUTS—The Wonderful, Happy, Crazy Innocent World Of The Crew-Cuts, Picadilly PIC3560 (First American Records). No producer listed. The quartet that gave the world "Sh-Boom" is back with an entertaining collection of uptempo, falsetto-laced pop tunes reminiscent at times of the Four Seasons. Nostalgia buffs, rock'n'roll fans and oldies collectors will find this of more than passing interest. Given the current acceptance of a number of off-the-wall hits, this could have a shot. **Best cuts:** "Spanish Is," "Ain't That Nice."

SKYLINE—Late To Work, Flying Fish 261. Produced by Skyline. Reunions for many of the early '60s best-known commercial folk acts already augur a mini-boom in a field presumed moribund, but more provocative evidence of the genre's potential for renewed clout comes in the work of younger players like this crack East Coast quintet. Dazzling acoustic instrumentation, intelligent songwriting and arranging, and strong vocals commend the act to dealers catering to acoustic aficionados. **Best cuts:** "Vanished/Don't Cry Tex," "Hearts Overflowing," "Just Pretend," "Ticket Back."

THE BONGOS—Drums Along The Hudson, PVC/Jem PVC 8909. Produced by the Bongos, Ken Thomas, and Mark Abel. How did they manage to fit so many hot songs on one album—there are 15—count 'em, 15—danceable tunes here, performed by a four-man band from Hoboken, N.J. whose last outing, an EP released last year, was a rock club hit. **Best cuts:** All are strong.

JONATHAN EDWARDS—Live!, Chronic CR1001 (Jem). Producec by Jonathan Edwards, Greg Morton. The production duties on this live collection are handled as well as the performances themselves. Edwards still sings country-tinged music with a flair, and the musicians joining him here put as much care into their own playing. Especially noteworthy are the contributions of vocalist Cheryl Wheeler and keyboardist Kenny White. **Best cuts:** "Sunshine," "Daddy's Gone Singin'," "Emma."

YUKIHIRO TAKAHASHI—Alfa AAF16009. Produced by Yukihiro Takahashi. Takahashi, known for his work with Yellow Magic Orchestra, tries his hand at a solo venture. It combines the electronic charm of YMO with electric rock textures. This shouldn't be too surprising as Phil Manzera plays guitars and Andy Mackay plays reeds. "Connection" and "New (Red) Roses" have dance floor appeal. **Best cuts:** Those mentioned plus "Curtains," "Charge," "Drip Dry Eyes."

J.J. CALE—Grasshopper, Mercury SRM14038 (PolyGram). Produced by Audie Ashworth, J.J. Cale. Cale's first for Mercury continues in the eclectic folk-rock vein he has been working for over a decade. Along with Ry Cooder, Cale is a modern purveyor of various types of folk music. Here there are country, jazz, r&b, blues and more traditional folk touches. The fact that Cale has influenced such artists as Eric Clapton and Dire Straits is noticeable here. Cale has a solid core of **Best cuts:** "You Keep Me Hanging On," "One Step Ahead Of The Blues," "Dr. Jive," "Grasshopper."

soul

O.C. SMITH—Love Changes, South Bay SB1001. Produced by H.B. Barnum. That "Little Green Apples" man is back on the L.A.-based label, and the mellow-timbered singer hasn't lost any of his AC/pop appeal. This soulful, upbeat encounter can be described as O.C. meets H.B., for producer Barnum produced and co-wrote with arranger Nick Johnson. "Love Changes" is the single, while "I Betcha," "Got To Know" and "Still My Lady" wait in the wings. **Best cuts:** Those mentioned.

country

MIKE AULDRIDGE—Eight-String Swing, Sugar Hill SH-3725. Produced by Mike Auldridge. The dobro virtuoso has built this latest LP around his new eight-stringed instrument, and his excitement over the added range of that axe is understandable, given the stunning performances he achieves. Backed by the Seldom Scene and other strong instrumentalists, Auldridge could have a durable catalog item here, one that will appeal to progressive folk and bluegrass fans and—thanks to some nifty swing inflections, as on a dizzying cover of Duke Ellington's "Caravan"—even jazz loyalists. **Best cuts:** All.

jazz

DEXTER GORDON—At Montmartre, Jazz Man JAZ5033. Produced by Alan Bates. There are but four titles on this album, and all run much too long to sustain interest, yet Gordon's big sound on tenor will appeal to many. His backup is only a three-man rhythm section, recorded in 1967 in Copenhagen. **Best cuts:** "For All We Know."

PANAMA FRANCIS & THE SAVOY SULTANS—Grooving, Stash ST218. Produced by Bernard Brightman. It's only a nine-piece band, but it swings madly through 10 enticing cuts, mainly old evergreens. Francis is at the drums, propelling the group spiritedly and reminding older listeners of the original Sultans at Harlem's Savoy Ballroom in the 1930s. Soloists are all competent with George Kelly's tenor and Irv Stokes' trumpet dominant. **Best cuts:** "In A Mellotone," "Ja-Da," "Panama."

MUGGSY SPANIER—At Club Hangover, Vol. 2, Storyville SLP4056. Producer uncredited. Dubbed from 1953 San Francisco radio broadcasts, 12 memory-provoking cuts by the fiery little Chicago cornetist remind how potent he was on standard tunes with a gutsy dixie beat. Five men back him, including Darnell Howard, Mel Grant, Truck Parham, Ralph Hutchinson and Barrett Deems. The Spanier plunger is evident, too. **Best cuts:** "Squeeze Me," "Dippermouth Blues," "That's Aplenty."

KAREN KROG & DEXTER GORDON—Some Other Spring, Storyville SLP4045. Produced by Kvale & Berg. Taped 12 years ago in Denmark, this attractive LP pairs the Scandinavian singer with the California-born tenor saxophonist in a program of eight solid standards. Rhythm section comprises Kenny Drew, Niels-Henning Orsetd Pedersen and Espen Rud. Krog sings well, interpreting the lyrics sensitively, and Gordon is impressive with his hard sound. **Best cuts:** "I Wish I Knew," "How Insensitive," "Everybody's Somebody's Fool."

CECIL TAYLOR—The World Of Cecil Taylor, Jazz Man JAZ5026. Produced by Nat Hentoff. Taylor's 21st century pianologics were evident as far back as 1960, when this album was made with bass, drums, and tenor sax by Archie Shepp. Five cuts all run long, and are harmonically and rhythmically complicated, yet Taylor's daring and originality bear repeated hearings. **Best cuts:** "Port Of Call," "This Nearly Was Mine."

JONATHAN & DARLENE EDWARDS—Darlene Remembers Duke, Jonathan Plays Fats, Corinthian COR117. Producer uncredited. Ellington and Waller's memorable works have never been rendered like this. The pianist and his wife attack 12 treasured classics, and the sounds they achieve may well lead to another Grammy for the duo next year. Darlene's intonation and phrasing eccentricities recall the glory days of Florence Foster Jenkins; Jonathan's knuckling of the Knabe is simply indescribable. **Best cuts:** Your choice.

MARY OSBORNE—Now And Then, Stash ST215. Produced by Bernard Brightman. Osborne may well rank as the most gifted female guitarist in the world. Accompanied by two different small combos, she picks 12 imposing titles, some made 20 years ago, others more recently. Osborne's combination of technique and heart is evident throughout this performance. **Best cuts:** "I Surrender, Dear," "Just Friends," "When Your Lover Has Gone."

EPs

HELEN WHEELS BAND—Post Modern Living, Real American Records 666. Produced by Joe Bourchard. These veterans of the New York punk rock scene have something to say, and the message comes through loud and clear in the six songs here. It's all in the titles: "Break The Chains," "Loud Crowd," "Survival." The band knows what it means to be outcast, but they fight back by making infectious, funky music that makes the lyrics more palatable. **Best cuts:** those cited, plus "Double Tongue."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.

Parker Suing Coexecutors

• *Continued from page 4*

RCA, were allegedly consummated in the state of Nevada.

Parker's Nevada lawsuit also reveals for the first time Parker's explanation of his relationship with Presley, the extent of the services he performed and contributions he made to the artist's career, and precisely how and why the contracts were amended to increase Parker's share of Presley's earnings in his entertainment-related activities.

According to Parker's complaint, there were "enormous financial benefits" for the estate and Parker during the period from Aug. 16, 1977, when Presley died, through Sept. 29, 1980, when the Shelby County probate court ordered that Parker and Presley's business relationships be investigated. The suit lists over $3 million as the amount of income "directly attributable to The Colonel's efforts" to generate income for their joint venture after Presley's death.

Lisa Marie Presley, the 14-year-old daughter of the late entertainer, is the sole beneficiary of the estate.

Parker's legal representation is Memphis attorney Jack Magids working with Las Vegas attorney Samuel S. Lionel on this suit.

Billboard's Top Single Picks™

Survey For Week Ending 3/27/82

Number of singles reviewed this week **36** Last week **81**

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Pop

BLASTERS—I'm Shakin' (2:20); producer: The Blasters; writer: Rudy Toombs; publisher: Twin Duck, BMI; Warner Bros./Slash 50047. The pop radio acceptance of such "new music" acts as the Go-Go's, Joan Jett and Huey Lewis & the News bodes well for the Blasters, now being routed through WEA distribution. This is spare, lean and exhilarating rock'n'roll that harkens back to the '50s without sounding a bit dated.

DAN FOGELBERG—Run For The Roses (4:16); producers: Dan Fogelberg, Marty Lewis; writer: Dan Fogelberg; publisher: Hickory Grove/April, ASCAP; Epic 1402821. Fogelberg's first three singles from "The Innocent Age" went top 10; the singer shoots for four in a row with this soft, sublime tune about horseracing. Expect immediate adult contemporary and pop play.

STARS ON 45 III—A TRIBUTE TO STEVIE WONDER—Uptight Everything's All Right; My Cherie Amour; Yester Me, Yester You; Master Blaster; You Are The Sunshine Of My Life; Isn't She Lovely; Stars On Jingle; Sir Duke; I Wish; I Was Made To Love Her; Superstition; Fingertips; (4:40) producer: Jaap Eggermont; writer: Stevie Wonder; publisher: not listed, ASCAP/BMI; Radio 4019. We've had "salutes" to the Beatles, the Beach Boys, the Four Seasons and other top '60s superstars in the past year, so it's not surprising that the act that started the medley craze finally gets around to Stevie Wonder. Several of the song reproductions are dead-on.

DAVID BOWIE—Cat People (Putting Out Fire) (4:08); producer: Giorgio Moroder; writers: D. Bowie, C. Moroder; publisher: MCA/Music, ASCAP/BMI; Backstreet 52024 (MCA). Bowie follows his hit duet with Queen, "Under Pressure," with another unlikely collaboration, with composer/producer Giorgio Moroder. The track, already being programmed on the AOR level, is from Backstreet's forthcoming "Cat People" soundtrack.

recommended

FLESHTONES—Ride Your Pony (2:28); producer: Richard Mazda; writer: Naomi Neville; publisher: Marsaint, BMI; I.R.S. 9905.

DEL SHANNON—To Love Someone (3:14); producer: Tom Petty; writer: Del Shannon; publisher: Shidel/Bug, BMI; Network 48006.

JOHN HALL BAND—You Sure Fooled Me (3:58); producers: Richard Sanford Orshoff, John Hall; writers: J. Hall, J. Hall, B. Leinbach; publisher: Siren Songs/Clean Cut Tunes, BMI/ASCAP; EMI 8112.

RICKIE LEE JONES—Pirates (So Long Lonely Avenue) (3:50); producers: Russ Titelman, Lenny Waronker; writer: Rickie Lee Jones; publisher: Easy Money, ASCAP; Warner Bros. 50046.

THOMPSON TWINS—In The Name Of Love (3:18); producer: Steve Lillywhite; writer: T. Bailey; publisher: Point/ATV, Arista 0671.

RUSSEL SMITH—Your Eyes (3:09); producers: Barry Beckett, Jimmy Johnson; writers: R. Smith, J. Brown, Jr.; publisher: WB/Russell Smith, ASCAP; MSS 5101; (Capitol).

JAMES ANDERSON—Can't Fake It (3:11); producers: P. Davis, P. Benton, E. Seay; writers: J. Anderson, R. Bowers, B. Green; publisher: JEN-LEE/Chappell, ASCAP; Kat Family 02806.

Soul

BOBBY WOMACK—Where Do We Go From Here (4:58); producer: Bobby Womack; writers: Bobby Womack, Jim Ford; publisher: Ashtray/Mi-Alma, Beverly Glen 2001. Womack follows his top three r&b hit "If You Think You're Lonely" with another poignant, intense ballad with pop and r&b appeal. A welcome return to black music's front ranks.

LUTHER VANDROSS—Sugar And Spice (I Found Me A Girl) (3:55); producer: Luther Vandross; writer: L. Vandross; publisher: Uncle Ronni's, ASCAP; Epic 02842. Third single from Vandross' smash "Never Too Much" LP is a sprightly, lighthearted dance tune with engaging, lilting harmonies.

recommended

WILLIAM "BOOTSY" COLLINS—Take A Lickin' And Keep On Kickin' (3:30); producer: William "Bootsy" Collins; writer: William "Bootsy" Collins; publisher: Stretchin' Out, ASCAP; Warner 50044.

BOOKER T.—Don't Stop Your Love (3:24); producer: Michael Stokes; writers: Booker T. Jones, Michael Stokes; publisher: Irving/House of Jones, BMI; A&M 2394.

JOHNNY GUITAR WATSON—That's What Time It Is (3:15); producer: Michael Zager; writers: Michael Zager, Jolyon Skinner, Johnny Guitar Watson; publisher: Sumac/Irving/Vrijon, BMI; A&M 2398.

FUNKAPOLITAN—Run, Run, Run (3:53); producer: August Darnell; writers: S. Guirey, N. Jones, T. Dixon; publisher: W.B., ASCAP; Pavillion 02764 (CBS).

ELEKTRIK FUNK—On A Journey (I Sing The Funk Electric) (3:10); producers: Eric Matthew, Darryl Payne; writers: E. Matthew, Darryl Payne; publisher: Phylmar/Paynetronics/Eric Matthew, ASCAP; Prelude 8048.

ELOISE WHITAKER—Don't Turn Your Back On Love (3:37); producer: Laurin Rinder; writer: Cheryl Dilcher; publisher: Determination/BMG, ASCAP; Destiny 2009.

FARRARI—Let Your Mind Be Free (3:50); producer: Joey Robinson Jr.; writers: Joey Robinson Jr., Billy Jones; publisher: Gambi, BMI; Sugar Hill 779.

MAGIC—I'm Loving You (You're Loving Him) (3:04); producer: Northside; writer: Mummy Carter; publisher: Abraham/Guidry, BMI; Northside 001.

Country

RAZZY BAILEY—Everytime You Cross My Mind (You Break My Heart) (3:28); producer: Bob Montgomery; writers: Johnny Slate/Danny Morrison/Larry Keith; publisher: House of Gold, BMI; RCA JK13084. Bailey delivers an emotionally-convincing performance, bolstered by a fully-orchestrated arrangement.

EDDIE RABBITT—I Don't Know Where To Start (3:24); producer: David Malloy; writer: Thom Schuyler; publishers: Briarpatch/DebDave, BMI; Elektra 47435. An acoustically-satisfying change-up finds Rabbitt in a reflective mood on this fragile ballad.

BURRITO BROTHERS—Closer To You (3:02); producer: Michael Lloyd; writers: J. Beland, G. Guilbeau; publisher: Atlantic, BMI; Curb ZS502835. The Burritos stick close to a country sensibility in this dreamy ballad, undergirded by steel and harmonies.

BILLY SWAN—With Their Kind Of Money And Our Kind Of Love (2:18); producer: Larry Rogers; writers: D. Robertson/B. Swan; publishers: Sherman Oaks, BMI/Music City, ASCAP; Epic 1402841. Although not a departure from Swan's rockabilly style, the pace of this tune is faster than usual.

JOHNNY CASH—The General Lee (2:47); producer: Johnny Cash; writers: T. Bresh/J. Cash; publishers: Holy Moley/Jodi Lynn/House Of Cash, BMI; Scotti Brothers ZS502803. The first cut from "The Dukes Of Hazzard" LP is a high-energy number. Vocally, Cash sounds stronger than he has in years.

JERRY REED—The Man With The Golden Thumb (3:25); producer: Rick Hall; writers: Bud McGuire, Billy Henderson; publisher: Fame, BMI; RCA JK13081. Story and licks combine to make this one a comer. Reed's familiar narrative style enlivens the tale of the old master and the young hopeful. The ending is a joyful guitar romp.

recommended

JERRY HOPPER—This Old Outlaw (2:22); producers: Don Wirth, Charlie Newman; writers: Dowell, Shell; publisher: Nighstallion, BMI; Ranger R45001.

BOBBIE ROBERSON—Make Me Forget (3:17); producers: Benny Kinnerson, Roy Edwards; writers: Horace Linsley, John Covert; publishers: Cheavoria, BMI/Baitstring, ASCAP; Bolivia BA1426.

JOHNNY ROBERTS—This Lady Loving Me (2:04); producers: Phil Baugh, Buddy Emmons; writer: Eddy Raven; publisher: Milene, ASCAP; Pacific Challenger 6501.

Adult Contemporary

EDDIE RABBITT—I Don't Know Where To Start (3:24); producer: David Malloy; writer: Thom Schuyler; publisher: Briarpatch/DebDave, BMI; Elektra 47435. Third single from "Step By Step" is a soft, understated ballad which is a major change-of-pace from the rollocking midtempo tunes which have given Rabbitt a string of pop and country hits.

CARPENTERS—Beechwood 4-5789 (3:05); producer: Richard Carpenter; writers: William Stevenson, Marvin Gaye, George Gordy; publisher: Stone Agate, BMI/Jobete, ASCAP; A&M 2405. Fifth single from "Made In America" is a spunky remake of the Marvelettes' hit from 1962. The last time Karen & Richard sang a Marvelettes tune—"Please Mr. Postman"—they had a No. 1 million-seller.

recommended

LEE GREENWOOD—Ring On Her Finger, Time On Her Hands (3:38); producer: Jerry Crutchfield; writers: Don Goodman, Pam Rose, Mary Ann Kennedy; publisher: Tree/Love Wheel, BMI; MCA 52026.

KIDS from "FAME"—Starmaker (3:35); producer: Barry Fasman; writers: Bruce Roberts, Carole Bayer Sager; publisher: The EMP/Times Square, BMI; RCA 13088.

First Time Around

HAIRCUT ONE HUNDRED—Love Plus One (3:37); producer: Bob Sargeant; writer: Nick Heyward; publisher: Bryan Morrison, ASCAP; Arista 0672. Already a major dance club hit, this is rhythmic without losing its melodic pop appeal. The vocals are strong and the hook is riveting.

COLLAGE—Money In Your Pocket (4:02); producer: Whispers; writers: Nicholas Caldwell, Larry White, Grady Wilkins; publisher: Yours, Mine & Ours/Spectrum VII, ASCAP, Whisperdex/Hip Trip; BMI. Latest from the Solar hit factory is a sleek, bright dance cut with pop and r&b appeal. The Whispers prove themselves to be sharp, adept producers.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

New Companies

Piranha Brothers Productions, formed by Ric Browde, former producer of Ted Nugent. The audio/video production firm has signed Butler, a four-piece band from Ottawa, Canada on Vertigo/PolyGram Canada; and Canadian guitarist Gus on Nemperor/CBS. The LPs were co-produced by Browde and Cliff Davies. Address: 410 Riverside Drive, New York, N.Y. 10025 (212) 663-6280.

* * *

Woody Bowles Co. Inc., an artist development/public relations firm formed by Woody Bowles, former publicity director for CBS Records, Nashville. First clients are the Burrito Brothers and Ricky Skaggs. Address: 900 Division Street, Nashville, Tenn. 37203 (615) 255-5455.

* * *

The Sidlow Agency formed by Carol Sidlow who for 10 years was an agent with the William Morris Agency. Address: 8913 Sunset Blvd., Suite B, Los Angeles, Calif. 90069 (213) 854-4404.

* * *

Burnham Productions Ltd. formed by Peter Bay and Chris Lane. Artists signed include Trauma, Bad Credit and XFX. Address: 640 Charette Road, Suite 1210, Philadelphia, Penn. 19115 (215) 698-1535.

Disks Seized

• *Continued from page 10*

age area, and his parents, William and Edna Minor. During the raids, at 2897 and 2911 S.W. St. Lucie Blvd. and at 1440 N. Federal Highway in Stuart, law enforcement officials seized materials valued at approximately $7 million. The search warrants were signed by U.S. Magistrate Peter R. Palermo of U.S. District Court of the Southern District of Florida in Miami.

RCA Videodisk

• *Continued from page 6*

enson, "All our programming deals outside conventional entertainment properties are based on giving the consumer a choice. If the consumer responds to that choice, then we'll move further into those areas."

Klinger adds that the piece carries its own original score, composed by Joe Chemay and John Hobbs. Program was produced by John Guess and directed by Sid Galanty.

PolyGram 45 Returns Policy

• *Continued from page 3*

If the percentage of returns is less than the assigned percentage, the account receives 5% of the gross amount. If the account is over the proscribed returns percentage, PDI levies a 10% charge on the overage. This award-and-penality system is similar to a unique album returns program instituted several years ago by WEA. **JOHN SIPPEL**

Sony Seeking VCR Reversal

• *Continued from page 4*

hear the case include the fact that "this is the first judicial decision in American legal history to find as copyright infringement either (a) conduct taking place entirely in the privacy of the home or (b) making a copy of anything solely for private personal use."

The petition also points out, "Universal and Disney (the plaintiffs in the original suit against Sony) not only failed to offer any evidence of damage caused by home recording; they 'admitted that no actual harm to their copyrights has occurred to date' . . . The evidence showed that home use recording 'does not reduce the market for plaintiffs' works'."

LAURA FOTI

TWILLEY ART—EMI America artist Dwight Twilley autographs a copy of his new LP "Scuba Divers" for Esther "Madame" Wong during a recent presentation at the Museum of Rock Art in Los Angeles. In addition to showcasing Twilley's album, 150 of his original paintings and drawings were on display.

FOR WEEK ENDING MARCH 27, 1982

Billboard HOT 100

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*Chart Bound

IT'S GONNA TAKE A MIRACLE, Deniece Williams, ARC/Columbia 18-02812
MAN ON YOUR MIND, Little River Band, Capitol 5061
SEE TOP SINGLES PICKS REVIEWS, Page 99

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
☆ 1	1	8	**I LOVE ROCK N' ROLL**—Joan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135	WBM
★ 2	2	11	**OPEN ARMS**—Journey (Mike Stone & Kevin Elson), S. Perry, N. Schon, J. Cain, Columbia 18-02687	CPP
☆ 3	6	9	**WE GOT THE BEAT**—Go-Go's (Richard Gottehrer & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)	CPP
★ 4	4	11	**THAT GIRL**—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 1602 (Motown)	CPP
5	5	16	**SWEET DREAMS**—Air Supply (Harry Maslin), G. Russell, Arista 0655	CPP
☆ 6	7	7	**MAKE A MOVE ON ME**—Olivia Newton-John (John Farrar), J. Farrar, T. Snow, MCA 52000	CPP
7	3	21	**CENTERFOLD**—The J. Geils Band ● (Seth Justman), S. Justman, EMI-America 8102	CLM
☆ 8	14	16	**CHARIOTS OF FIRE**—Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)	WBM
★ 9	10	12	**PAC-MAN FEVER**—Buckner And Garcia (J. Buckner & G. Garcia), J. Buckner & G. Garcia, Columbia 18-02673	CPP
☆ 10	18	6	**FREEZE-FRAME**—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8108	
★ 11	13	20	**KEY LARGO**—Bertie Higgins (Sonny LS. Limbo, Kat Family 9-02524	CPP/HL
12	12	11	**BOBBIE SUE**—Oak Ridge Boys (Ron Chancey), D. Tyler, A. Tyler, W. Newton, MCA 52006	CPP
13	9	19	**SHAKE IT UP**—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47250	WBM
☆ 14	24	4	**DON'T TALK TO STRANGERS**—Rick Springfield (Keith Olsen), R. Springfield, RCA 13070	CLM
★ 15	17	10	**SHOULD I DO IT**—The Pointer Sisters (Richard Perry), L. Martine Jr., Planet 47960 (Elektra)	CHA-HL
★ 16	19	9	**TAKE OFF**—Bob & Doug McKenzie (Marc Giacommelli), Crawford, Goldsmith, Giacommelli, Moranis, Thomas, Mercury 76134 (Polygram)	WBM
☆ 17	22	8	**(OH) PRETTY WOMAN**—Van Halen (Ted Templeman), R. Orbison, B. Dees, Warner Bros. 50003	
★ 18	21	8	**DO YOU BELIEVE IN LOVE**—Huey Lewis And The News (Huey Lewis And The News), R.J. Lange, Chrysalis 2589	CPP
☆ 19	25	6	**EDGE OF SEVENTEEN**—Stevie Nicks (Jimmy Iovine), S. Nicks, Modern 7401 (Atlantic)	WBM
20	20	10	**TONIGHT I'M YOURS**—Rod Stewart (Rod Stewart), Stewart, Cregan, Savigar, Warner Bros. 49886	WBM
☆ 21	26	15	**ONE HUNDRED WAYS**—Quincy Jones Featuring James Ingram (Quincy Jones), K. Wakefield, B. Wright, T. Coleman, A&M 2387	CPP
22	8	12	**MIRROR, MIRROR**—Diana Ross (Diana Ross), M. Sembello, D. Natkosky, RCA 13021	HL
☆ 23	36	5	**'65 LOVE AFFAIR**—Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 0661	CLM
☆ 24	30	7	**FIND ANOTHER FOOL**—Quarterflash (John Boylan), M. Ross, Geffen 50006 (Warner Bros.)	WBM
★ 25	28	9	**MY GUY**—Sister Sledge (Sister Sledge), W. Robinson, Cotillion 47000 (Atlantic)	CPP
☆ 26	35	7	**NOBODY SAID IT WAS EASY**—Le Roux (Leon Medica), T. Haselden, RCA 13059	CPP
★ 27	32	7	**ON THE WAY TO THE SKY**—Neil Diamond (Neil Diamond, Dennis St. John), N. Diamond, C. Bayer-Sager, Columbia 18-02712	CLM
☆ 28	34	10	**867-5309/JENNY**—Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646	
☆ 29	38	7	**GOIN' DOWN**—Greg Guidry (John Ryan & Greg Guidry), G. Guidry, D. Martin, Badlands/Columbia 18-02691	
30	31	7	**JUKE BOX HERO**—Foreigner (Robert John "Mutt" Lange, Mick Jones), Gramm-Jones, Atlantic 4017	WBM
31	11	11	**SPIRITS IN THE MATERIAL WORLD**—The Police (The Police, Hugh Padgham), Sting, A&M 2390	CHA-HL
32	15	18	**LEADER OF THE BAND**—Dan Fogelberg (Dan Fogelberg & Marty Lewis), D. Fogelberg, Full Moon/Epic 14-02647	CLM/ABP
33	16	17	**TAKE IT EASY ON ME**—Little River Band (George Martin), G. Goble, Capitol 5057	WBM
34	23	11	**DADDY'S HOME**—Cliff Richard (Cliff Richard), J. Sheppard, W. Miller, EMI-America 8103	WBM
☆ 35	41	5	**BABY MAKES HER BLUE JEANS TALK**—Dr. Hook (Ron Haffkin), S. Weedman, D. Locorriere, R. Haffkine, Casablanca 2347 (Polygram)	CLM
36	27	12	**WHEN ALL IS SAID AND DONE**—Abba (Benny Anderson & Bjorn Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 3889	HL/IMM
37	29	14	**THROUGH THE YEARS**—Kenny Rogers (Lionel B. Richie), S. Dorff, M. Panzer, Liberty 1444	HL
38	33	11	**TELL ME TOMORROW**—Smokey Robinson (George Tobin), G. Goetzman, M. Piccirillo, Tamla 1601 (Motown)	CPP
39	40	10	**JUST CAN'T WIN 'EM ALL**—Stevie Woods (Jack White), G. Mathieson, T. Veitch, B. Bowersock, M. Vernon Cotillion 46030 (Atlantic)	CPP
☆ 40	59	4	**I'VE NEVER BEEN TO ME**—Charlene (Ron Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch, Motown 1611	CPP
★ 41	45	8	**THEME FROM MAGNUM P.I.**—Mike Post (Mike Post), M. Post, P. Carpenter, Elektra 47400	MCA
42	42	10	**ANYONE CAN SEE**—Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)	CPP
★ 43	46	7	**POP GOES THE MOVIES PART I**—Meco (Meco Monardo, Tony Bongiovi, Lance Quinn), Various, Arista 0660	
44	37	20	**LOVE IN THE FIRST DEGREE**—Alabama (Alabama, Larry McBride, Harold Shedd), J. Hurt, T. Dubois, RCA 12288	CPP
★ 45	49	7	**MAMA USED TO SAY**—Junior (Bob Carter), J. Gisombe, B. Carter, Mercury 4014 (Polygram)	CPP
☆ 46	66	2	**DID IT IN A MINUTE**—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, S. Allen, J. Allen, RCA 13065	
★ 47	53	6	**SHINE ON**—George Duke (George Duke), G. Duke, Epic 14-02701	
☆ 48	58	5	**GET DOWN ON IT**—Kool & The Gang (Eumir Deodato & Kool & The Gang), R. Bell, J. Taylor, Kool & The Gang, De-Lite 816 (Polygram)	WBM
49	51	10	**GENIUS OF LOVE**—Tom Tom Club (Tom Tom Club), not listed, Sire 49882 (Warner Bros.)	WBM
50	39	9	**DON'T LET HIM KNOW**—Prism (Carter), B. Adams, J. Vallance, Capitol 5082	CPP
51	43	9	**I'LL FALL IN LOVE AGAIN**—Sammy Hagar (Keith Olsen), S. Hagar, Geffen 49881 (Warner Bros.)	WBM
52	54	6	**MEMORY**—Barbra Streisand (Andrew Lloyd Webber), A.L. Webber, T.S. Eliot, T. Nunn, Columbia 18-02717	HL
★ 53	60	4	**MAKING LOVE**—Roberta Flack (Burt Bacharach & Carole Bayer Sager), C. Bayer Sagar, B. Bacharach, B. Roberts, Atlantic 4005	
★ 54	61	6	**NEVER GIVE UP A GOOD THING**—George Benson (Jay Graydon), T. Shapiro, M. Garvin, Warner Bros. 50005	CPP/CLM
55	44	9	**ANOTHER SLEEPLESS NIGHT**—Anne Murray (Jim Ed Norman), C. Black, R. Bourke, Capitol 5083	CHA-HL
56	57	7	**APACHE**—Sugar Hill Gang (Sylvia Robinson), S. Robinson, J. Chase, G. Cook, M. Wright, Sugar Hill 774	CLM
57	47	20	**I CAN'T GO FOR THAT**—Daryl Hall & John Oates ● (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12361	CLM
★ 58	68	4	**SHANGAHI BREEZES**—John Denver (John Denver & Barry Wyckoff), J. Denver, RCA 13071	CLM
★ 59	67	4	**DON'T YOU WANT ME**—The Human League (Martin Rushent & The Human League), Callis, Oakey, Wright, A&M 2397	CHA/HL
★ 60	69	4	**ALWAYS ON MY MIND**—Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741	CPP
★ 61	70	3	**I'LL TRY SOMETHING NEW**—A Taste Of Honey (Al McKay), W. Robinson, Capitol 5099	CPP
62	64	6	**SUMMER NIGHTS**—Survivor (James Peterik, Frank Sullivan), J. Peterik, F. Sullivan, Scotti Bros. 02700 (Epic)	WBM
63	63	5	**DON'T LET ME IN**—Sneaker (Jeff Baxter), W. Becker, D. Fagen, Handshake 9-02714	MCA
☆ 64	80	11	**TAINTED LOVE**—Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)	
★ 65	73	3	**IF I HAD MY WISH TONIGHT**—David Lasley (David Lasley), R. Goodrum, D. Loggins, EMI-America 8111	CHA-/HL
☆ 66	77	2	**THE OTHER WOMAN**—Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0669	
☆ 67	78	2	**HANG FIRE**—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21300 (Atlantic)	CPP
★ 68	75	3	**ON A CAROUSEL**—Glass Moon (John Pace & Raymond Silva, Clarke, Hicks, Nash, Radio Records 4022 (Atlantic)	
☆ 69	79	2	**EMPTY GARDEN**—Elton John (Chris Thomas), E. John, B. Taupin, Geffen 50049 (Warner Bros.)	CHA/HL
☆ 70	NEW ENTRY		**THE BEATLES MOVIE MEDLEY**—The Beatles (George Martin, Phil Spector), J. Lennon, P. McCartney, Capitol 5100	CLM
71	72	5	**MEMORIES OF DAYS GONE BY**—Fred Parris & The Five Satins (Marty Markiewicz), M. Markiewicz, Elektra 47411	
★ 72	81	2	**LET'S HANG ON**—Barry Manilow (Barry Manilow), B. Crewe, D. Randell, S. Linzer, Arista 0675	CPP
★ 73	82	2	**MAN ON THE CORNER**—Genesis (Genesis), P. Collins, Atlantic 4025	
★ 74	83	4	**PLEASE DON'T STOP ME BABY**—The Boys Band (Peter Granet), J. Slate, L. Keith, S. Pippin, A. Roberts, Elektra 47406	CPP
☆ 75	NEW ENTRY		**STILL IN SAIGON**—The Charlie Daniels Band (John Boylan), D. Daley, Epic 14-02828	B-P/CPP
76	48	24	**HARDEN MY HEART**—Quarterflash (John Boylan), M. Ross, Geffen 49824 (Warner Bros.)	WBM
77	50	11	**CALL ME**—Skyy (Randy Muller & Soloman Roberts Jr.), R. Muller, Salsoul 2152 (RCA)	
☆ 78	NEW ENTRY		**SINCE YOU'RE GONE**—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47433	
79	52	18	**YOU COULD HAVE BEEN WITH ME**—Sheena Easton (Christopher Neil), L. Maalfrid, EMI-America 8101	CLM
★ 80	NEW ENTRY		**FANTASY**—Aldo Nova (Aldo Nova), A. Nova, Portrait 24-02799 (Epic)	
★ 81	90	2	**MAKE UP YOUR MIND**—Aurra (S. Washington), S. Washington, C. Jones, S. Young, Salsoul 7017 (RCA)	
★ 82	NEW ENTRY		**THE GIGOLO**—O'Bryan (Don Cornelius), D. Burnette II, D. Cornelius, Capitol 5067	
★ 83	NEW ENTRY		**I'LL DRINK TO YOU**—Duke Jupiter (Glen Kolotkin), M.J. Styler, Coast To Coast 5-02801 (Epic)	
★ 84	NEW ENTRY		**HOLLYWOOD**—Shooting Star (Dennis McKay), G. West, V. McLain, Virgin/Epic 14-02755	
★ 85	NEW ENTRY		**STARS ON 45 III (A Tribute To Stevie Wonder)**—Stars On (Jaap Eggermont), S. Wonder, Radio Records 4019 (Atlantic)	CPP
★ 86	NEW ENTRY		**ONE TO ONE**—Carole King (Mark Hallman & Carole King), C. King, C. Weill, Atlantic 4026	CPP
★ 87	NEW ENTRY		**I'M IN LOVE AGAIN**—Pia Zadora (Jacques Morali), L. Laurie, J. Morali, Elektra/Curb 47428	
★ 88	NEW ENTRY		**MY GIRL**—Donnie Iris (Mark Avsec), M. Avsec, D. Iris, MCA 52031	CPP
89	89	5	**SLEEPWALK**—Larry Carlton (Larry Carlton), S. Farina, J. Farina, A. Farina, Warner Bros. 50019	CPP
★ 90	NEW ENTRY		**CIRCLES**—Atlantic Starr (James Anthony Carmichael), D. Lewis, W. Lewis, A&M 2392	CPP/ALM
91	92	2	**OVER THE LINE**—Eddie Schwartz (Eddie Schwartz & Dave Tyson), E. Schwartz, D. Tyson, Atco 7402 (Atlantic)	CPP
92	96	2	**ALL NIGHT WITH ME**—Laura Branigan (Jack White), C. Montan, Atlantic 4023	
93	95	3	**IF I COULD GET YOU**—Gene Cotton (Not listed, G. Cotton, Knoll 5002	
94	55	11	**I BELIEVE**—Chilliwack (Bill Henderson & Brian MacLeod), B. Henderson, Millennium 13102 (RCA)	CLM
95	56	26	**PHYSICAL**—Olivia Newton-John ▲ (John Farrar), S. Kipner, T. Shaddick, MCA 51182	ABP/CLM
96	62	15	**SOMEWHERE DOWN THE ROAD**—Barry Manilow (Barry Manilow), T. Snow, C. Weil, Arista 0658	CLM
97	65	24	**THE SWEETEST THING**—Juice Newton (Richard Landis), O. Young, Capitol 5046	WBM
98	71	14	**ABACAB**—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 3891	WBM
99	86	12	**LET THE FEELING FLOW**—Peabo Bryson (Peabo Bryson & Pate), P. Bryson, Capitol 5065	WBM
100	87	20	**WORKING FOR THE WEEKEND**—Loverboy (Bruce Fairbairn & Paul Dean), P. Dean, M. Reno, M. Prenette, Columbia 18-02589	ABP/CLM

☆ Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

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HOT 100 A-Z–(Publisher-Licensee)

Abacab (Hit & Run/Pun, ASCAP).... 98
Apache (Sugar Hill/Regent, BMI)..... 56
All Night With Me (Special/Old Sock, ASCAP)..... 92
Always On My Mind (Screen Gems-EMI/Rose Bridge, BMI)..... 60
Another Sleepless Night (Chappell, ASCAP)..... 55
Anyone Can See (Carub, ASCAP/Fedora, BMI)..... 42
Baby Makes Her Blue Jeans Talk (Horse Hairs, BMI)..... 35
The Beatles Movie Medley (Comet/Maclen/Unart, BMI)..... 70
Bobbie Sue (House Of Gold, BMI)... 12
Call Me (One To One, ASCAP)..... 77
Centerfold (Center City, ASCAP)...... 7
Chariots Of Fire (Spheric, B.V./WB, ASCAP)..... 8
Circles (Almo/Jodaway, ASCAP)...... 90
Daddy's Home (Big Swan, BMI)...... 34
Did In A Minute (Fust Buzza/Hot-Cha/Six Continents, BMI)..... 46
Do You Believe In Love (Zomba, BMI)..... 18
Don't Let Him Know (Adams/Calypso Toonz/Irving/Procam, BMI)..... 50
Don't Let Me In (MCA/Red Giant, ASCAP)..... 63
Don't Talk Back To Strangers (Super Ron/Robie Porter, BMI)... 14
Don't You Want Me (Virgin/Dinsong/Chappell, ASCAP)..... 59
Edge Of Seventeen (Welsh Witch, BMI)..... 19
Empty Garden (Big Pig, BMI)..... 69
Fantasy (ATV, BMI)..... 80
Find Another Fool (Narrow Dude/Bonnie Bee Good/WB, ASCAP)... 24
Freeze-Frame (Central City, ASCAP) 10
Genius Of Love (Metered/Ackee, ASCAP)..... 49
Get Down On It (Delightful/Second Decade, BMI)..... 48
The Gigolo (Cortez, ASCAP)..... 82
Goin' Down (World Song, ASCAP)... 29
Hang Fire (Colgems-EMI, ASCAP).... 67
Harden My Heart (Narrow Dude/Bonnie Bee Good/Geffen-Kaye, ASCAP)..... 76
Hollywood (Mad Ted, BMI)..... 84
I Believe (ATV, ASCAP)..... 94
I Can't Go For That (Fust Buzza/Hot-Cha/Six Continents, BMI)..... 57
I Love Rock N' Roll (Finchley, ASCAP)..... 1
If I Could Get You (Knoll, ASCAP)... 93
If I Had My Wish Tonight (Chappell/Ironside, ASCAP)..... 65
Physical (Stephen A. Kipner/April/Terry Shaddick, ASCAP/BMI)...... 95
Please Don't Stop Me Baby (House Of Gold, BMI/Bobby Goldsboro, ASCAP)..... 74
Pop Goes The Movies Part I (20th Century-Fox/Robbins/Warner Bros./UA, ASCAP/Unart, BMI).... 43
Pretty Woman (Acuff-Rose, BMI)..... 17
Shake It Up (Ric Ocasek/Lido, BMI)..... 13
Shanghai Breezes (Cherry Lane, ASCAP)..... 58
Shine On (Mycanae, ASCAP)..... 47
Should I Do It (Unichappell/Watch Hill, BMI)..... 15
Since You're Gone (Lido, BMI)..... 78
Sleepwalk (Hudson Bay, BMI)..... 89
Somewhere Down The Road (ATV/Mann & Weill/Snow, BMI)..... 96
Spirits In The Material World (Virgin/Chappell, ASCAP)..... 31
Stars On 45 III (A Tribute To Stevie Wonder) (Jobete, Black Bull, Stone Agate, ASCAP & BMI)..... 85
Still In Saigon (Dreena/Dan Daley, BMI)..... 75
Summer Nights (Holy Moley/Ride, BMI/Easy Action, ASCAP)..... 62
Sweet Dreams (Reynolds, BMI)..... 5
Sweetest Thing, The (Sterling/Addison Street, ASCAP)..... 97
Tainted Love (Equinox, BMI)..... 64
Take It Easy On Me (Colgems-EMI, ASCAP)..... 33
Take Off (McKenzie Bros., PRO)..... 16
Tell Me Tomorrow (Chardax, BMI)... 38
That Girl (Jobete/Black Bull, ASCAP)..... 4
Theme From Magnum P.I. (MCA, ASCAP)..... 41
Through The Years (Peso/Swannee Bravo, BMI)..... 37
Tonight I'm Yours (Riva/WB, ASCAP)..... 20
We Got The Beat (Daddy-Oh)..... 3
When All Is Said And Done (Countless, BMI)..... 36
Working For The Weekend (Canada/Blackwood/Dean Of Music, BMI).....100
You Could Have Been With Me (ATV, BMI)..... 79
'65 Love Affair (Web IV, BMI)..... 23
867-5309/Jenny (Tutone/Keller, BMI)..... 28
I'll Drink To You (Frankly, BMI)...... 83
I'll Fall In Love Again (WB/The Nine, ASCAP)..... 51
I'll Try Something New (Jobete, ASCAP)..... 61
I'm In Love Again (Brooklyn, ASCAP/Can't Stop, BMI)..... 87
I've Never Been To Me (Stone Diamond, BMI)..... 40
Juke Box Hero (Somerset Songs/Evansongs, ASCAP)..... 30
Just Can't Win 'Em All (Slapshot Edition Sunrise/Careers/Mighty Mathieson/Vinyl, BMI)..... 39
Key Largo (Jen-Lee/Chappell, ASCAP/Lowery, BMI)..... 11
Leader Of The Band (Hickory Grove/April, ASCAP)..... 32
Let's Hang On (Seasons Four/Saturday/Screen Gems-EMI, BMI)..... 72
Let The Feeling Flow (WB/Peabo, ASCAP)..... 99
Love In The First Degree (House Of Gold, BMI)..... 44
Make A Move On Me (John Farrar/Snow, BMI)..... 6
Making Love (20th Century-Fox Films/New Hidden Valley, ASCAP/Begonia Melodies/Fedora, BMI)..... 53
Make Up Your Mind (Lucky Three/Red Aurra, BMI)..... 81
Mama Used To Say (Pressure/Aves, EMI/PRS)..... 45
Man On The Corner (Hit & Run/Pun, ASCAP)..... 73
Memories Of Days Gone By (not listed)..... 71
Memory (Koppelman/Bandier, BMI) 52
Mirror, Mirror (Bandier-Koppelman/Landers/Gravity/Rosstown, ASCAP)..... 22
My Girl (Bema/Ameb, ASCAP)..... 88
My Guy (Jobete, ASCAP)..... 25
Never Give Up On A Good Thing (O'Lyric/Blackwood, BMI)..... 54
Nobody Said It Was Easy (Screen Gems-EMI/Lemed, BMI)..... 26
On A Carousel (Maribus, BMI)..... 68
One Hundred Ways (State Of The Arts/Eliza M/Ritesonian, ASCAP/Kidada/Mr. Melody, BMI)..... 21
One To One (Elorac, ASCAP/Mann & Weill, BMI)..... 86
On The Way To The Sky (Stonebridge, ASCAP/Unichappell/Begonia Mélodies, BMI)..... 27
Open Arms (Weed Hight Nightmare, BMI)..... 2
Other Woman, The (Raydiola, ASCAP)..... 66
Over The Line (ATV/Schwartzcake, BMI)..... 91
Pac-Man Fever (BGO, ASCAP)..... 9

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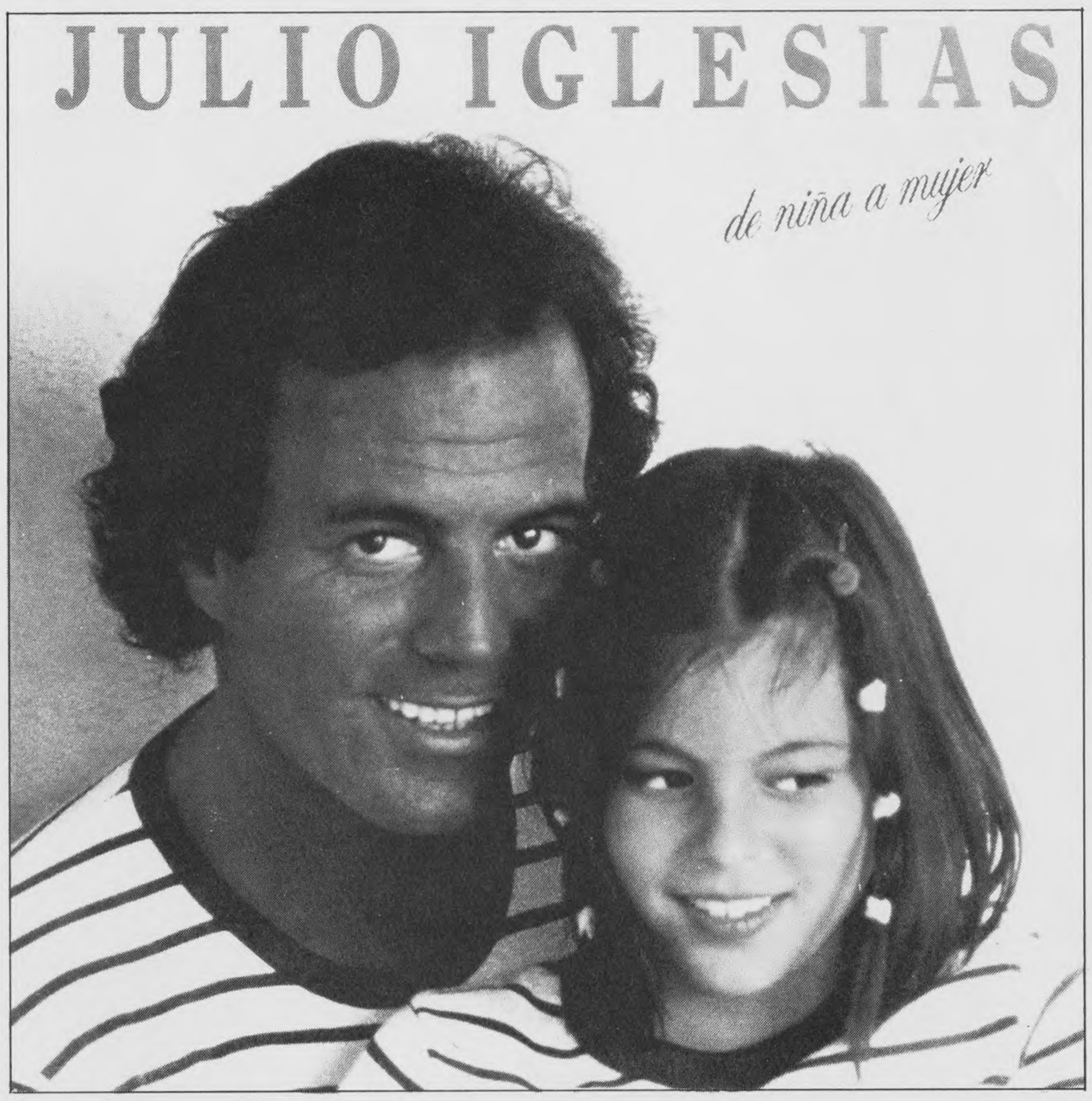

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Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆1	1	35	**THE GO-GO'S** Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98	
★2	2	20	**THE J. GEILS BAND** Freeze-Frame EMI-America SOO-17062	CAP	▲	8.98	
☆3	3	15	**JOAN JETT AND THE BLACKHEARTS** I Love Rock 'N' Roll Boardwalk NB1-33243	IND		8.98	
☆4	6	24	**VANGELIS** Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	●	8.98	
5	5	34	**JOURNEY** Escape Columbia TC 37408	CBS	▲		
6	7	23	**POLICE** Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
☆7	8	22	**OLIVIA NEWTON-JOHN** Physical MCA MCA-5229	MCA	▲	8.98	SLP 41
8	4	36	**FOREIGNER** 4 Atlantic SD 16999	WEA	▲	8.98	
★9	9	12	**BOB AND DOUG McKENZIE** Great White North Mercury SRM-1-4034 (Polygram)	POL	●	8.98	
★10	10	20	**LOVERBOY** Get Lucky Columbia FC 37638	CBS	▲		
☆11	15	3	**SIMON AND GARFUNKEL** The Concert In Central Park Warner Bros. 2BSK 3654	WEA		14.98	
12	13	27	**DARYL HALL AND JOHN OATES** Private Eyes RCA AFL1-4028	RCA	▲	8.98	SLP 25
13	14	33	**STEVIE NICKS** Bella Donna Modern Records MR 38139 (Atlantic)	WEA	▲	8.98	
14	11	20	**HOOKED ON CLASSICS** The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98	
15	12	22	**QUARTERFLASH** Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	●	8.98	
16	16	29	**DAN FOGELBERG** The Innocent Age Full Moon/Epic KE2 37393	CBS	▲		
17	17	18	**THE CARS** Shake It Up Elektra 5E-567	WEA	▲	8.98	
18	18	29	**THE ROLLING STONES** Tattoo You Rolling Stones Records COC 16052 (Atlantic)	WEA	▲	8.98	
★19	21	52	**QUINCY JONES** The Dude A&M SP-3721	RCA	▲	8.98	SLP 8
★20	22	19	**SKYY** Skyyline Salsoul SA-8548 (RCA)	RCA	●	8.98	SLP 1
21	20	16	**AC/DC** For Those About To Rock Atlantic SD 11111	WEA	▲	8.98	
★22	26	6	**OAK RIDGE BOYS** Bobbie Sue MCA MCA-5294	MCA		8.98	CLP 1
23	23	19	**OZZY OSBOURNE** Diary Of A Madman Jet FZ 37492 (Epic)	CBS	●		
24	24	12	**TOM TOM CLUB** Tom Tom Club Sire SRK 3628 (Warner Bros.)	WEA		8.98	SLP 2
25	19	24	**GENESIS** Abacab Atlantic SD 19313	WEA	●	8.98	
26	27	24	**KOOL & THE GANG** Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	SLP 5
27	28	53	**ALABAMA** Feels So Right RCA AHL1-3930	RCA	▲	7.98	CLP 2
☆28	37	3	**ALABAMA** Mountain Music RCA AFL1-4229	RCA		8.98	CLP 7
29	30	7	**RICH LITTLE** The First Family Rides Again Boardwalk NB1-33248	IND		8.98	
30	25	21	**DIANA ROSS** Why Do Fools Fall In Love RCA AFL1-4153	RCA	▲	8.98	SLP 11
31	31	9	**SAMMY HAGAR** Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA		8.98	
32	29	14	**BOBBY WOMACK** The Poet Beverly Glen BG-10000	IND		8.98	SLP 3
33	33	6	**SMOKEY ROBINSON** Yes Its You Lady Tamla 6001T2 (Motown)	IND		8.98	SLP 7
34	32	42	**AIR SUPPLY** The One That You Love Arista AL 9551	IND	▲	8.98	
35	34	19	**ROD STEWART** Tonight I'm Yours Warner Bros. BSK-3602	WEA	▲	8.98	
36	35	6	**THE B-52'S** Mesopotamia Warner Bros. Mini 3641	WEA		5.99	
37	36	55	**RICK SPRINGFIELD** Working Class Dog RCA AFL1-3697	RCA	▲	7.98	
38	40	16	**BARBRA STREISAND** Memories Columbia TC 37678	CBS	▲		
39	39	9	**SOFT CELL** Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98	SLP 69
☆40	48	2	**WILLIE NELSON** Always On My Mind Columbia FC 37951	CBS			CLP 24
41	43	4	**BONNIE RAITT** Green Light Warner Bros. BSK 3630	WEA		8.98	
42	42	10	**THE WHISPERS** Love Is Where You Find It Solar S-27 (Elektra)	WEA		8.98	SLP 4
43	38	56	**JUICE NEWTON** Juice Capitol ST-12136	CAP	▲	8.98	CLP 12
☆44	54	6	**ALDO NOVA** Aldo Nova Portrait ARR 37498 (Epic)	CBS			
★45	49	32	**AL JARREAU** Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	SLP 28
46	41	19	**GEORGE BENSON** The George Benson Collection Warner Bros. 2HW 3577	WEA	●	16.98	SLP 22
☆47	NEW ENTRY		**RICK SPRINGFIELD** Success Hasn't Spoiled Me Yet RCA AFL1-4125			8.98	
★48	53	4	**VAN MORRISON** Beautiful Vision Warner Bros. BSK 3652	WEA		8.98	
49	52	18	**SHEENA EASTON** You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
50	50	6	**NICK LOWE** Nick The Knife Columbia PC 37932	CBS			
51	44	48	**BILLY SQUIER** Don't Say No Capitol ST-12146	CAP	▲	8.98	
☆52	72	5	**THE HUMAN LEAGUE** Dare A&M SP-6-4892	RCA		6.98	
☆53	66	5	**HUEY LEWIS AND THE NEWS** Picture This Chrysalis CHR-1340	IND		8.98	
★54	62	5	**AURRA** A Little Love Salsoul SA-8551 (RCA)	RCA		8.98	SLP 12
55	57	8	**PRISM** Small Change Capitol ST-12184	CAP		8.98	
56	56	7	**JEAN LUC-PONTY** Mystical Adventures Atlantic SD 19333	WEA		8.98	SLP 56
57	58	12	**THE BLASTERS** The Blasters Slash SR-109	IND		8.98	
★58	65	4	**WAYLON JENNINGS** Black On Black RCA AHL1-4247	RCA		8.98	CLP 5
★59	67	6	**SHALAMAR** Friends Solar S-28 (Elektra)	WEA		8.98	SLP 13
60	60	4	**GEORGE DUKE** Dream On Epic FE 37532	CBS			SLP 19
61	63	9	**THE SUGAR HILL GANG** 8th Wonder Sugarhill SH-249	IND		8.98	SLP 23
62	45	16	**GROVER WASHINGTON JR.** Come Morning Elektra 5E-562	WEA		8.98	SLP 14
63	46	28	**LUTHER VANDROSS** Never Too Much Epic FE 37451	CBS	●		SLP 10
64	64	8	**THE WAITRESSES** Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	POL		8.98	
65	47	21	**PRINCE** Controversy Warner Bros. BSK 3601	WEA	●	8.98	SLP 17
66	51	28	**TRIUMPH** Allied Forces RCA AFL1 3902	RCA		8.98	
67	55	8	**AL DIMEOLA** Electric Rendezvous Columbia FC 37654	CBS			
68	59	38	**KENNY ROGERS** Share Your Love Liberty LOO-1108	CAP	▲	8.98	CLP 19
☆69	79	2	**VARIOUS ARTISTS** The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	WEA		8.98	
☆70	100	8	**TOMMY TUTONE** Tutone II Columbia ARC 37401	CBS			
71	73	12	**LAKESIDE** Your Wish Is My Command Solar S-26 (Elektra)	WEA		8.98	SLP 9
72	61	48	**RICK JAMES** Street Songs Gordy G8-1002M1 (Motown)	IND	▲	8.98	SLP 30
73	68	6	**WEATHER REPORT** Weather Report Columbia FC 37616	CBS			
74	74	20	**EARTH, WIND & FIRE** Raise ARC/Columbia TC 37548	CBS	▲		SLP 16
75	69	7	**SISTER SLEDGE** The Sisters Cotillion SD 5231 (Atlantic)	WEA		8.98	SLP 18
76	70	18	**PEABO BRYSON** I Am Love Capitol ST-12179	CAP		8.98	SLP 6
☆77	97	5	**FAME** Soundtrack RSO RX-1-3080 (Polygram)	POL	▲	8.98	
★78	84	5	**MIKE POST** Television Theme Songs Elektra E1-60028	WEA		6.98	
79	71	18	**NEIL DIAMOND** On The Way To The Sky Columbia TC-37628	CBS	▲		
☆80	93	3	**BUCKNER & GARCIA** Pac-Man Fever Columbia XRC-37941	CBS			
★81	91	28	**LITTLE RIVER BAND** Time Exposure Capitol ST 12163	CAP	●	8.98	
82	75	10	**JIMMY BUFFETT** Somewhere Over China MCA MCA-5285	MCA		8.98	
83	76	9	**IRENE CARA** Anyone Can See Network E1-60003 (Elektra)	WEA		8.98	SLP 67
☆84	99	8	**LE ROUX** Last Safe Place RCA AFL1-4195	RCA		8.98	
★85	92	6	**UFO** Mechanix Chrysalis CHR 1360	IND		8.98	
86	88	28	**WILLIE NELSON** Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●		CLP 4
87	87	6	**GORDON LIGHTFOOT** Shadows Warner Bros. BSK 3633	WEA		8.98	
88	89	24	**JOAN ARMATRADING** Walk Under Ladders A&M SP-4876	RCA		8.98	
89	90	50	**OZZY OSBOURNE** Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	●	8.98	
★90	98	70	**NEIL DIAMOND** The Jazz Singer Capitol SWAV-12120	CAP	▲	9.98	
91	77	29	**THE KINKS** Give The People What They Want Arista AL 9567	IND	●	8.98	
☆92	NEW ENTRY		**SCORPIONS** Blackout Mercury SRM-1-4039	POL		8.96	
☆93	111	2	**JOHN DENVER** Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 50
★94	103	2	**XTC** English Settlement Virgin/Epic ARC 37493	CBS			
☆95	119	2	**GAMMA** Gamma 3 Elektra E1-60034	WEA		8.98	
96	96	15	**CAROL HENSEL** Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)	IND		8.98	
★97	107	75	**THE POLICE** Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
★98	108	5	**BERTIE HIGGINS** Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS		8.98	
99	101	9	**LARRY CARLTON** Sleepwalk Warner Bros. BSK 3635	WEA		8.98	
100	78	9	**MICHAEL FRANKS** Objects Of Desire Warner Bros. BSK 3648	WEA		8.98	SLP 37
101	80	12	**ABBA** The Visitors Atlantic SD 19332	WEA		8.98	
102	102	18	**CAROL HENSEL** Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)	IND		8.98	
103	81	36	**PAT BENATAR** Precious Time Chrysalis CHR 1346	IND	▲	8.98	
104	106	7	**JANIS JOPLIN** Farewell Song Columbia PC 37569	CBS			

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Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	NEW ENTRY		**ATLANTIC STARR** Brilliance A&M SP 4883			8.98	SLP 35
106	82	76	**KENNY ROGERS** Greatest Hits Liberty LOO-1072	CAP	▲	8.98	CLP 21
107	83	68	**REO SPEEDWAGON** Hi Infidelity Epic FE 36844	CBS	▲		
108	85	17	**LOVERBOY** Loverboy Columbia JC 36762	CBS	▲		
109	86	42	**OAK RIDGE BOYS** Fancy Free MCA MCA-5209	MCA	▲	8.98	CLP 8
110	94	29	**THE TIME** The Time Warner Bros. BSK 3598	WEA	●	8.98	SLP 20
111	95	21	**LINDSEY BUCKINGHAM** Law And Order Asylum 5E-561 (Elektra)	WEA		8.98	
112	104	74	**THE DOORS** Greatest Hits Elektra 5E-515	WEA	▲	8.98	
113	105	8	**VARIOUS ARTISTS** Echoes Of An Era Elektra E1-60021	WEA		8.98	SLP 75
114	109	20	**BAR-KAYS** Night Cruisin' Mercury SRM-1-4028 (Polygram)	POL		8.98	SLP 21
115	117	4	**RICHARD DIMPLES FIELDS** Mr. Look So Good Boardwalk NB1-33249	IND		8.98	SLP 15
116	110	84	**AC/DC** Back In Black Atlantic SD 16018	WEA	▲	8.98	
117	112	23	**DIANA ROSS** All The Greatest Hits Motown M 13-960C2	IND		13.98	SLP 66
118	113	84	**PAT BENATAR** Crimes Of Passion Chrysalis CHE 1275	IND	▲	8.98	
119	114	85	**DARYL HALL & JOHN OATES** Voices RCA AQL1-3646	RCA	▲	8.98	
120	142	2	**WAR** Outlaw RCA AFL1-4208	RCA		8.98	SLP 38
121	115	27	**BOB SEGER AND THE SILVER BULLET BAND** Nine Tonight Capitol STEK-12182	CAP	▲	12.98	
122	116	20	**QUEEN** Greatest Hits Elektra 5E-564	WEA	▲	8.98	
123	123	7	**DONNIE IRIS** King Kool MCA MCA-5237	MCA		8.98	
124	124	24	**BARRY MANILOW** If I Should Love Again Arista AL-9573	IND	●	8.98	
125	125	21	**PLACIDO DOMINGO** Perhaps Love Columbia FM 37243	CBS	●		
126	127	39	**AIR SUPPLY** Lost In Love Arista AL 9530	IND	▲	8.98	
127	120	17	**JUDI SHEPPARD MISSETT** Jazzercise MCA MCA-5272	MCA		8.98	
128	118	9	**BRYAN ADAMS** You Want It, You Got It A&M SP-4864	RCA		8.98	
129	121	20	**RUSH** Exit Stage Left Mercury SRM-2-7001 (Polygram)	POL	●	12.98	
130	132	7	**ORIGINAL CAST** Evita MCA MCA 2-11007	MCA		12.98	
131	151	3	**MILLIE JACKSON** Live & Outrageous Spring SP-1-6735 (Polygram)	POL		8.98	SLP 24
132	122	26	**BILLY JOEL** Songs In The Attic Columbia TC 37461	CBS	▲		
133	135	15	**PAUL DAVIS** Cool Night Arista AL 9578	IND		8.98	
134	137	4	**CHAS JANKEL** Questionnaire A&M SP-6-4885	RCA		6.98	SLP 47
135	163	2	**UTOPIA** Swing To The Right Bearsville BRK 3666 (Warner Bros.)	WEA		8.98	
136	126	22	**BLONDIE** The Best Of Blondie Chrysalis CHR 1337	IND	●	8.98	
137	159	2	**THIRD WORLD** You've Got The Power Columbia FC 37744	CBS			SLP 44
138	128	38	**THE COMMODORES** In The Pocket Motown M8-955M1	IND	▲	8.98	SLP 68
139	129	408	**PINK FLOYD** Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
140	150	69	**JOHN LENNON/YOKO ONO** Double Fantasy Geffen GHS 2001 (Warner Bros.)	WEA	▲	8.98	
141	NEW ENTRY		**THE DREGS** Industry Standars Arista AL 9588			8.98	
142	130	16	**EMMYLOU HARRIS** Cimarron Warner Bros. BSK 3603	WEA		8.98	CLP 14
143	153	3	**DWIGHT TWILLEY** Scuba Divers EMI-America ST-17064	CAP		8.98	
144	144	8	**ORCHESTRAL MANOEUVERS IN THE DARK** Architecture And Morality Virgin/Epic ARE 37721	CBS			
145	131	6	**POCO** Cowboys And Englishmen MCA MCA-5288	MCA		8.98	
146	133	50	**AC/DC** Dirty Deeds Done Dirt Cheap Atlantic SD 16033	WEA	▲	8.98	
147	147	48	**KIM CARNES** Mistaken Identity EMI-America SO 17052	CAP	▲	8.98	
148	134	111	**CHRISTOPHER CROSS** Christopher Cross Warner Bros. BSK 3383	WEA	▲	8.98	
149	136	19	**ANGELA BOFILL** Something About You Arista AL 9576	IND		8.98	SLP 32
150	152	4	**ROMEO VOID** Never Say Never 415 Records A-0007	IND		5.98	
151	138	20	**EARL KLUGH** Crazy For You Liberty LT-51113	CAP		8.98	SLP 52
152	155	6	**JOHNNY AND THE DISTRACTIONS** Let It Rock A&M SP-6-4884	RCA		6.98	
153	156	5	**SOUNDTRACK** On Golden Pond MCA MCA-6106	MCA		8.98	
154	139	6	**KLEEER** Taste The Music Atlantic SD 19334	WEA		8.98	SLP 31
155	157	23	**SURVIVOR** Premonition Scotti Bros. ARZ 37549 (Epic)	CBS			
156	140	26	**CHILLIWACK** Wanna Be A Star Millennium BXL1-7759 (RCA)	RCA		8.98	
157	158	6	**THIN LIZZY** Renegade Warner Bros. BSK 3622	WEA		8.98	
158	141	26	**THE ROLLING STONES** Hot Rocks, 1964-71 London 2PS-60617	POL	▲	10.98	
159	161	16	**SNEAKER** Sneaker Handshake FW 37631	CBS		8.98	
160	NEW ENTRY		**JEFF LORBER** It's A Fact Arista AL 9583			8.98	
161	143	10	**PETER CETERA** Peter Cetera Full Moon/Warner Bros. FMH-3624	WEA		8.98	
162	145	30	**RONNIE MILSAP** There's No Getting Over Me RCA AHL1 4060	RCA	●	7.98	CLP 28
163	146	28	**SHOOTING STAR** Hang On For Your Life Virgin/Epic NFR 37407	CBS			
164	148	58	**JOURNEY** Captured Columbia KC-2-37016	CBS	▲		
165	167	6	**ERNIE WATTS** Chariots Of Fire Qwest QWS-3637 (Warner Bros.)	WEA		8.98	SLP 46
166	176	4	**ORIGINAL CAST** Annie Columbia JS 34712	CBS			
167	169	4	**WYNTON MARSALIS** Wynton Marsalis Columbia FC 37574	CBS			
168	149	16	**BILL SUMMERS AND SUMMERS HEAT** Jam The Box MCA MCA-5266	MCA		8.98	SLP 36
169	188	2	**T-CONNECTION** Pure & Natural Capitol ST-12191	CAP		8.98	SLP 39
170	180	3	**VARIOUS ARTISTS** Aerobic Dancing Casablanca NBLP 7263 (Polygram)	POL		8.98	
171	154	26	**TEDDY PENDERGRASS** It's Time For Love P.I.R. TZ 37491 (Epic)	CBS	●		SLP 26
172	160	24	**CARLY SIMON** Torch Warner Bros. BSK 3592	WEA		8.98	
173	162	7	**FUSE ONE** Silk CTI 9006	IND		9.98	SLP 63
174	174	4	**FLESHTONES** Roman Gods I.R.S. SP-70018 (A&M)	RCA		7.98	
175	184	2	**ROY AYERS** Feeling Good Polydor PD-1-6348 (Polygram)	POL		8.98	SLP 53
176	186	6	**LINDA FRATIANNE** Dance & Exercise Columbia BFC 37653	CBS			
177	187	2	**ANGEL CITY** Night Attack Epic ARE 37702	CBS			
178	178	25	**DEVO** New Traditionalists Warner Bros. BSK 3595	WEA		8.98	
179	164	3	**PLACIDO DOMINGO** Domingo Con Amore RCA AFL1-4625	RCA		8.98	
180	183	3	**THE WHISPERS** The Best Of The Whispers Solar BXL1-4242 (RCA)	RCA		8.98	
181	171	8	**WRABIT** Wrabit MCA MCA-5268	MCA		8.98	
182	172	7	**CONWAY TWITTY** Southern Comfort Elektra E1-60005	WEA		8.98	CLP 9
183	165	15	**AC/DC** Highway To Hell Atlantic SD 19244	WEA	▲	8.98	
184	NEW ENTRY		**THE JAM** The Gift Polydor PD-1-6349	POL		8.98	
185	NEW ENTRY		**BUGGLES** Adventures In Modern Recording Carrere ARZ 37926	EPIC			
186	166	16	**PINK FLOYD** A Collection Of Great Dance Songs Columbia TC 37680	CBS	●		
187	170	33	**PAT BENATAR** In The Heat Of The Night Chrysalis CHR 1236	IND	▲	8.98	
188	190	2	**BARBARA ANN AUER** Aerobic Dancing Gateway GSLP-7610	IND		8.98	
189	173	9	**T.G. SHEPPARD** Finally Warner/Curb BSK-3600	WEA		8.98	CLP 10
190	NEW ENTRY		**ROGER DALTREY** Best Bits MCA MCA-5301			8.98	
191	175	56	**RUSH** Moving Pictures Mercury SRM-1-4013 (Polygram)	POL	▲	8.98	
192	194	3	**JUDY COLLINS** Times Of Our Lives Elektra E1-60001	WEA		8.98	
193	177	32	**EDDIE RABBITT** Step By Step Elektra 5E-532	WEA	●	8.98	CLP 16
194	196	3	**KATHY SMITH** Kathy Smith's Aerobic Fitness Muscletone MT-72151 (R&L)	IND		8.98	
195	179	16	**DAVID BOWIE** Changes Two Bowie RCA AFL1-4202	RCA		8.98	
196	197	17	**STEVIE WOODS** Take Me To Your Heaven Cotillion SD 5229 (Atlantic)	WEA		8.98	
197	181	18	**BLACK SABBATH** Mob Rules Warner Bros. BSK 3605	WEA		8.98	
198	182	61	**STYX** Paradise Theatre A&M SP 3719	RCA	▲	8.98	
199	185	8	**J. GEILS BAND** Love Stinks EMI-America 17016	CAP		8.98	
200	189	27	**GIL SCOTT-HERON** Reflections Arista AL 9566	IND		8.98	SLP 42

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Utopia 135
Luther Vandross 63
Vangelis 4
Various Artists 69, 113, 170
Grover Washington, Jr. 62
Waitresses 64
War 120
Ernie Watts 65
Weather Report 73
Whispers 42, 180
Bobby Womack 32
Stevie Woods 196
Wrabit 181
XTC 94

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

Home Taping Group Active

NEW YORK—The group may be calling itself the Home Recording Rights Coalition, but its old name, the Right To Tape Committee, got more to the heart of the matter. The work being done by the group, however, is as serious as it was when the Right to Tape Committee was formed in January.

At a press conference Tuesday (16) in New York, the HRRC reiterated its stand on such issues as the DeConcini Bill and related bills. Attorney Ed Day spoke about the reasons the Supreme Court should agree to hear the case decided last October against Sony, four of its dealers and a consumer who used his VCR to tape television programming off the air.

Charles Ferris, formerly chairman of the FCC and now coordinator of the HRRC's legislative effort in both houses of Congress, also spoke against the decision by the Court of Appeals at the press conference. Ferris remarked that the Motion Picture Assn. of America, against which he will speak at legislative hearings, "wants to use the Copyright Royalty Tribunal to perfect the extraction of profits by monopolists. It's the most bizarre use of government I've ever seen. Free market compensation to copyright holders is working; there is no theft and no harm."

DeConcini, Mathias Differ On 'Betamax Bill' Clause

• *Continued from page 3*

Ed Baxter, who has been working on the DeConcini bill, declares that the senator continues to oppose any sort of royalty—DeConcini prefers to call it "a tax"—to compensate movie or audio copyright owners for the financial losses attributable to the home taping habits of American consumers.

That original bill does not address the issue of a royalty at all, but merely states simply that private, non-commercial home video taping would be exempted from copyright infringement laws.

Baxter realizes that the upcoming second round of hearings on the DeConcini bill might focus more on testimony from music and record industry officials and the need for an amendment such as Mathias has offered, but hints that there is going to be a velvet-glove wrestling match to determine the manner in which the final bill is written—alone, or with the amendment.

"Senator Mathias's amendment will be up for committee vote after the hearings," he says, "it will either pass or not, just as Senator DeConcini's bill. Frankly, we'd like to see the (DeConcini) bill pass as written."

Charles Borden, who is working on the Mathias amendment, says that he is aware of that view, but that "we think both of them should be debated together . . . there's a lot of popular support for the (Mathias) amendment, including the co-sponsorship of the leadership."

Pirated Vidtapes Seized; 10 Film Firms File Suit

• *Continued from page 4*

that group's antipiracy activities; the MPA also works with the home video divisions of companies which are not members. Video piracy removes an estimated $700 million annually from the industry.

Morton Fry, vice president and general counsel for WHV, says his company became involved in pursuing videotape pirates because large numbers of small- and middle-sized dealers were following the example set by "large-scale criminals." He adds, "They felt they had to lower their morals to compete, and because they saw others getting away with it."

Fry estimates there are about 6,000 home video stores around the country and claims that, beginning in April, WHV's undercover shoppers will find their way into "every store we haven't hit yet." Shoppers will return to any store where they think pirated tapes may be being made available.

"You'll see a multi-city filing, even bigger than this one, at the end of May or beginning of June," Fry says. He calls the future filing "the second wave."

WHV is working with its undercover shoppers without funding from any outside sources, Fry says. "We plan to do this on our own, and we hope that the rest of the industry will join us for the third wave.

"We're not being elitist, but we wanted to get out and take the lead against a central problem. We wanted to show the way we think fighting piracy can best be accomplished."

Fry says Chicago was chosen as an area for investigation because WHV salesmen and dealers reported 40-45% of all dealers there were dealing in illegal tapes of some kind. He adds that they are "not necessarily" doing it consciously.

LAURA FOTI

Travel Rep Set For IMIC '82

NEW YORK—Hellenic-West Tours Inc., Los Angeles, has been appointed official Greek travel representative for IMIC '82.

The agency has reserved seats on two TWA flights leaving New York April 24-25 for the music industry summit meeting to be held in Athens, April 26-29. The firm will also host a hospitality desk at the hotel for pre- and post-conference travel by IMIC registrants.

For information on the TWA flights and charter flights from the U.S. to Greece contact the agency at 1-800-422-4452, within California, and 1-800-854-4630 outside California.

Registration for IMIC '82 has been running 50% ahead of last year. Panels and the agenda are being finalized for the conference that carries the theme "The Challenge of Change."

IMIC will be held at the Astir Palace Hotel near Athens. Further information is available from the Billboard conference bureau, 9107 Wilshire Blvd., Los Angeles 90210 (213) 859-5319.

Inside Track

Elliot Goldman, executive vice president and general manager of Arista Records, expected to join **Warner Communications Inc.** soon in a senior management position involving, among other areas, the company's recording interests. Goldman joined Clive Davis at Arista when Davis formed the label in 1974.

Though the heavies at **Stark** are not elaborating, it's known that **Paul David, Jim Bonk and Joe Bressi** will plot a new purchasing course for the almost 130 Camelot/Grapevine stores. They will be initiating more direct purchasing, dropshipping more orders directly to individual stores. Objective is to free more of the N. Canton, Ohio central warehouse space for prerecorded video and video blanks and video games. . . . **Fred and Judy Traub** (he's the purchasing power at the **Musicland Group**) will bar mitzvah their **Stacy** April 17 in Minneapolis.

Invitations have gone out to label chiefs to visit the **Roundup Music** suite at NARM, where **Track** hears former **ABC rack boss Lou Lavinthal** and his longtime crony, **Sam Schulman,** he of motion picture production and **Seattle Supersonics** fame, will hold forth with their new singles concept. Can't get details, but interestingly it's said to retail for under a buck and no return. . . . Track tried to reach old friend **Dave Siebert** this week at his **Handleman,** Little Rock, office. Operator said he left three weeks before and she had no forwarding number, but understood he was at the Fawcett Realty office there. Phone company had no forward on him. His departure marks the end of an era begun over 25 years ago when his dad, Sieg, and the then major magazine-periodical distributors added records to their distribution and became a major rackjobber. They were acquired some years ago by the Detroit rack behemoth.

California assemblywoman Gwen Moore has introduced **AB 2871,** which carries interesting overtones for the video industry. The bill would exempt gross receipts from the sale or use of monthly charges for cable tv subscriptions. The bill would appropriate funds to reimburse counties and cities for the revenue loss. . . . After plugging the Gotham City **"Counseling Clients for the Entertainment Industry,"** (Billboard, March 20), we learn the **Practicing Law Institute** has skedded the same three days for L.A. earlier, March 24-26 at the Century Plaza Hotel. Phone (213) 277-2000 for details. . . . We plugged great ads from **Integrity Entertainment** two consecutive issues and now **vice president, video marketing, Len Levy,** of the late **Lee Hartstone's** chain sends us an advance copy of an **Oscars'** award tie-in that is equally brilliant, taking one back chronologically from 1927-28 right on through to the present, listing all **Academy** award winning films available on videocassette. **Track** welcomes advance proofs for possible column kudos.

Once a record schlepper, always a record schlepper! Erstwhile label executive **Roy Silver** turned Hollywood restauranteur produced a talent showcase for youngsters Sunday (14) at L.A.'s Roxy. His son, **Christian,** performed, along with **Jerry Joe Sharrell,** son of the Elektra exec. . . . **JAM,** the Washington, D.C., jazz label, has added **Richman Brothers,** Pennsauken, N.J. and **Tara,** Atlanta, as distributors and **Hank Crawford** as an act. . . . April is Music Month in L.A., so designated by **Mayor Tom Bradley.** Behind the drive is the **Southern California Electronic Representatives Assn.,** which during the month has enlisted retailer support.

Walter Yetnikoff, the **CBS Records** power, used some of his persuasion the weekend of the 14th to troll in a six-foot shark off Ft. Lauderdale. Did he look like anyone we know, Walt? . . . **Elektra's Lou Maglia** celebrated St. Patty's Day by sending out 7,500 green vinyl promo copies of **Judy Collins' "Drink A Round To Ireland,"** from her current album. . . . When you visit the **Kids Stuff** booth at **NARM,** dig the suggested list $7.98 boxed sets of language instructions for those from 7 to 70. Spanish and French are first releases. . . . **Composer-arranger-record producer Norman Bergen,** who plays '50s through '80s music, starts Friday (26) at the Horn of Plenty in Greenwich Village. Guess he got bored after batoning 3,000 performances of **"Oh! Calcutta!"** on Broadway since 1969. . . . **KROQ-FM** in cooperation with the **Music Plus** stores plugging an I.R.S. promotion, wherein a customer with a ticket stub from the **Humans/D-Day** April 3 gig at **Perkin's Palace,** Pasadena, can buy the Humans album and the new D-Day single, **"Right To Know,"** for $1.06 from March 27 through April 14.

Songwriters Resources and Services goes Latin Thursday (25) evening at the Hollywood Holiday Inn. **Lawrence Welk chirp Anacani; producers Juan Carlos Calderon, Jose "Pepe" Quintana and Jose Silva; Spanish Metropolitan Theaters director Gonzalo Checa; Plugz group member Tito Larriva** and **Ambiente Music Productions prexy Phillip Sonnichsen** are panelists moderated by **Dr. George Gamez.** Call (213) 463-7178 for **Billy James** who has details.

The industry will be well represented on the **National Easter Seal Telethon** Saturday and Sunday (27-28) via tv with **Pat Boone** national emcee while **Marvin Hamlisch** hosts the Gotham segs. Slated for appearances are the casts of **"Sophisticated Ladies"** and **"Hollywood Rock 'n Roll Revue,"** along with **Quarterflash, Leo Sayer, Thelma Hopkins, Graham Nash, Eddy Raven, Del Shannon, Lainie Kazan, Steve Stills, John Raitt and Jessy Dixon.**

Edited by JOHN SIPPEL

Back Track

30 years ago this week: **MGM's "American In Paris"** took six Oscars, making it top musical ever in that category and biggest winner of the year. . . . **RCA's Howard Letts** told a Congressional hearing on the controversial **Bryson-Kefauver** bill that five record labels paid nearly $40 million in mechanical royalties over the past years, with his firm paying $8 million of that amount. . . . **Bob and Ray** teed off a daily 15-minutes on the NBC radio web. . . . **Johnnie Ray, Frankie Laine and Tony Martin** were grossing $300,000 to $400,000 annually playing gigs in the hinterlands. . . . **A Norman Granz "JATP"** entourage making its first European trek. . . . **Capitol Records** reported $13,385,548 sales total, with a net of $408,439 for 1951. . . . The industry was totally replacing shellac with vinyl by year's end. . . . **Frankie Laine** settled his split with managers **Gabbe-Lutz-Heller** amicably out of court. . . . **Decca** inked **Andres Segovia.**

20 years ago this week: Nashville publishers blasted the **ASCAP**-tv settlement, offering broadcasters a cut in rates if **BMI** ceased to function as now constituted. . . . **Juggy Gayles** moved from **Carlton** to **Joy Records** as national sales manager. **Command Records** added regional sales managers **Charlie Trapel** (East) and **Hugh Dallas** (Midwest) and **Gene Goodman** (East). . . . The **Staple Singers** inked with **Riverside. . . . Chris Spinosa** of **Vesuvius' Records** signed **Italy's Remo Capra. . . . VeeJay president E.G. Abner** acquired the **Sutherland Hotel Lounge, Chicago,** and booked jazz acts into the bistro. . . . Guitarist **Jim McGuinn** joined the **Chad Mitchell Trio.**

10 years ago this week: **The San Francisco Ninth Circuit Court of Appeals** ruled payment of compulsory mechanical royalties does not legitimize illicit music duplication. . . . **Cleve Howard,** founder of **Budget Tapes & Records,** reported obtaining an additional $1 million funding. . . . A Texas federal district court ruled in favor of the constitutionality of the state's antipiracy law. . . . **Billy Sherrill** named **Columbia** vice president of a&r, Nashville. . . . . **Dick LaPalm's** creative advertising and merchandising efforts were perking **GRT** national sales. . . . **Freddy Hart's** five awards topped the field at the **West Coast Country & Western Music** yearly fete at Knott's Berry Farm.

NARM Has That Personal Touch

• *Continued from page 9*

know my strongest accounts, B&B, Stark, National Record Mart and Arrow Distributing better," Harvey Korman of Piks Distributing, notes. I am arranging one-on-ones with Gordon Bossin, Bob Fead and Sal Licata and their crews. It's going to be time to really exchange some ideas."

"I'm out to meet with as many national distribution people as I can during NARM," Steve Libman of Nova Distributing, says. "I want to discuss Nova's position on price, returns credit, things like that. I want to know what they want from us and what we can do in return for them. We need help like the inventory stocking as program for esoteric catalog from WEA (Billboard, March 13). We need more help on the slower turning albums."

"I am hoping for some pleasant surprises. Jim Bonk of Stark is going to speak on alternatives to radio station exposure of product. I want to hear more on CBS-7 Up, MCA-McDonald's and other such cross-merchandising ties. Bonk called me for suggestions. I told him about the excellent feedback we got from working with KBDI-TV and KRMA-TV here, both PBS stations. I also want to meet with software people like Lou Lavinthal of Roundup Music who know the ramifications of barcoding," Evan Lasky of Danjay Music, states.

Judging from these responses, heavy discussion will probably again occur in private meeting rooms and not on the convention floor.

SRM-1-4039
mercury

Produced by Dieter Dierks for Breeze Music.
Management: Peter Mensch with Cliff Burnstein and David Krebs for Contemporary Communications Corp.
Booking: DMA

Manufactured and Marketed by
PolyGram Records™
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ASIA IS:

Geoffrey Downes:
Keyboards, Vocals

Steve Howe:
Guitars, Vocals

Carl Palmer:
Drums, Percussion

John Wetton:
Lead Vocals, Bass

Produced by Mike Stone

Manufactured exclusively by Warner Bros. Records Inc.

ASIA On Tour
April 22 Potsdam, NY
23 Utica, NY
24 Fredonia, NY
25 Pittsburgh, PA
27 New Haven, CT
28 Baltimore, MD
29 Boston, MA
May 1 Philadelphia, PA

May 2 New York, NY
3 Buffalo, NY
5 Rochester, NY
6 Poughkeepsie, NY
7 Montreal, QUE
8 Toronto, ONT
9 London, ONT

GEFFEN RECORDS

May 10 Akron, OH
12 Grand Rapids, MI
13 Detroit, MI
14 Chicago, IL
15 Ames, IO
17 Minneapolis, MN
18 Milwaukee, WI

May 21 San Francisco, CA
23 Fresno, CA
24 Santa Cruz, CA
25 Stockton, CA
27 Santa Barbara, CA
28-29 Los Angeles, CA
30 San Diego, CA